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MONDAY, JANUARY 21ST, at 4 P.M.

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"I take far, far more pains than would go to the set composition of a lecture, both by reading and meditation; but for the words, illustrations, &c., I know almost as little as any one of the audience . . . what they will be five minutes before the lecture begins."

It may further be urged that among the remaining records of the lectures there are many which speak with surprise of the lecturer as being unaided in his "unhesitating and uninterrupted fluency" by any notes. This, however, fails to disturb the clear fact that Coleridge's mode of preparation was actually to write out at full length the results of his reflections on points arising out of his subjects. That he used the memoranda so prepared again and again in various ways, we know; that on each fresh opportunity for employing them he added to them materially, we also know. Moreover, we have no reason to suppose that Coleridge did not intend to incorporate those portions of his published writings which had direct bearing on his comprehensive scheme. All this leads us to doubt if Coleridge's letter to Allsop in 1821 is much of a self-deception.

Although we are told that the written materials already existing in 1821 required only to be put together, and needed no change, whether of omission, addition, or correction, it is not to be hoped that any Coleridgean will ever compile a History of the English Drama out of Coleridge's notes as we find them. The public could hardly tolerate such a wholesale breaking-up of connected writings as the author himself probably had in contemplation. It is conceivable that an ingenious editor might make some intelligible scheme out of the lectures and fragmentary notes if he were free to handle them at his pleasure; but the scheme would necessarily be his scheme, and not Coleridge's, and the History that might result from it would be his History with Coleridge's elucidatory comments. The utmost that it was possible to do with the material as it exists Mr. Ashe seems to have done. He has given us Collier's transcripts from the lectures of 1811-12, together with the reports of the same lectures published in the *Times* and *Morning Chronicle*; the notes from the *Remains*, judiciously classified; Mr. Carwardine's Memoranda (only too slight) of the lectures of 1818; extracts from Crabb Robinson's Diary; the passages from the *Friend*, the *Biographia Literaria*, and the *Table Talk* which deal with Shakspeare and other English poets; and, finally, the reports of the Bristol lectures of 1813 from the forgotten pages of the *Bristol Gazette*. The reports of the lectures on Milton delivered in Bristol in 1814 have not been recovered. The arrangement of this matter is good, and it is often brightened by happy references to parallel passages; in short, it is hardly likely that anything better will ever be done with the material. We now possess in a single volume almost the whole body of Coleridge's writings on Shakspeare. More than this we cannot expect.

Mr. Ashe is a believer in the Collier transcripts. A few words on the old "cookery" controversy may not here be out of place. The story of the controversy is this:—In 1854, Mr. Collier wrote to *Notes and Queries*

saying it had recently been his good fortune to find his original short-hand notes of the lectures on Shakspeare and Milton delivered by Coleridge so far back as the year 1812. He then printed in the same journal a few excerpts from his notes. Two years later Mr. Collier published his entire records as the exact words of Coleridge, taken down from the lecturer's lips. The transcripts provoked an anonymous pamphlet, entitled *Literary Cookery*, which discussed the disparity in the dates of the Coleridge prospectus as given by Mr. Collier and by Mr. Gillman. Mr. Collier wrote in explanation, and in doing so he certainly seemed to shuffle, or at least to bungle over his facts. The unknown writer accused Mr. Collier, mainly on the score of chronology, of deliberate concoction and downright fraud. Eighteen months afterwards Mr. Collier made an affidavit affirming the truth of his statements, and intending to ground upon it a criminal action for libel against the author of the pamphlet, who was by this time known to be the late A. E. Brae. The affidavit was printed in a pamphlet; but it was speedily withdrawn from publication, and, for reasons not stated, the law proceedings were stopped. Then the author of *Literary Cookery* published a volume entitled *Collier, Coleridge, and Shakspeare*, the argument, so far as it concerned the Coleridge lectures, being again based principally upon anachronisms. We supposed that this controversy had passed into the obscurity in which the Ossian and Ireland controversies lie buried. The comments that have been made since the recent death of Mr. Collier show that the discussion has almost as much vitality as ever.

The two-edged tool of chronology was really the only thing by which Mr. Collier's transcripts were discredited. Mr. Collier had made Coleridge speak in his sixth lecture of *Sir Humphry Davy*—a designation which, though afterwards so familiar, did not exist in 1811-12. The twelfth lecture, as advertised in the *Times*, was to be on Shakspeare and Milton, and Milton did not appear in Mr. Collier's reports. If there were much graver objections than these, we have failed to lay hold of them. The objections, indeed, so far as they had any force or value, were, as we say, chronological. Let it be admitted at once that Mr. Collier did not make a plausible appearance in his attempts to explain his dates. But when we come to the only question worth five minutes' consideration—that, namely, of whether these lectures put forth by Collier are his or Coleridge's—we see no difficulty whatever. A Coleridgean having no absorbing interest in dates, and believing, with Butler, that "correct information" of that description "is the least part of education," must surely regard it as inconceivable that any other Coleridgean can have had a moment's doubt on the subject. Mr. Ashe verifies the Collier transcripts by the *Times* and *Morning Chronicle* reports, which bear a general resemblance to them, and by extracts from the Diary of Crabb Robinson; but in truth the internal evidence in favour of their authenticity is overwhelming. Let us touch on a few parallelisms. In Collier's transcript of the first lecture there is a long passage on the causes of false criticism. Equivalents to this passage may be found in those chaps. ii. and xxi. of the *Biographi*

Literaria with which I have elsewhere dealt at length. The transcript of the second lecture may be compared, as Mr. Ashe points out, with "The Drama generally and Public Taste" in the lectures and notes of 1818. That portion of the second lecture which says that Shakspeare's judgment is more to be admired than any of his other great powers and qualifications may be placed side by side with the note to chap. ii. of the *Biographia Literaria*, in which Coleridge speaks of having made this very point in one of his public lectures. The definition of poetry in this second lecture is an amplification of the homely definition in the *Table Talk*. What is said in the sixth lecture on Shakspeare's method of making his characters typical may be found, with some modification, in the *Friend*. Compare the seventh lecture with chap. xv. of the *Biographia Literaria*. The passage on the Nurse in "Romeo and Juliet" has its equivalent in chap. xvii. of the *Biographia Literaria*. What is said in the same lecture on the peculiar charm of Fielding corresponds with what is said on that subject in the *Table Talk*. Now, the obvious rejoinder to any defence of the Collier transcripts based on parallelisms like these is that they show that the lectures are Coleridgean, not necessarily Coleridge's. Further, that the fact of passages in the lectures having parallels in Coleridge's authenticated writings rather militates against their genuineness. Not so, however. Coleridge, like some other meditative men, had the constant habit of repeating himself. He had a marvellous memory, but it could not be tabulated. He reproduced his own ideas, and often his own words. He sometimes reproduced other people's ideas and other people's words, but that is another matter, and only of interest here as a side light. If we are to allow that Collier deliberately concocted these lectures out of Coleridge's published writings we are bound to accredit him with a thousand times more ingenuity, not to speak of taste, knowledge, and even originality, than he was otherwise known to possess.

The Bristol lectures, as here given from the *Bristol Gazette*, do not seem to possess any special value; but none the less are our thanks due to Mr. George, of Bristol, for having rescued them.

There is a further point that deserves mention. A notion was abroad in Coleridge's time that, though you purchased tickets for a course of his lectures, it was possible that you would never hear half of them, and that, while you were sitting at the Royal Institution, or elsewhere, waiting for the lecturer, that gentleman, "with a little of his accustomed procrastination," might be sitting in the parlour of some neighbouring tavern pondering on Kant or Hartley and a pot of ale. This notion still survives. A recent writer tells us that Coleridge had no conception of the sanctity of a pledged word, and that he often took single pounds in charity when he might have earned hundreds by honest labour. This is an imputation of the grossest falseness, and is of itself proof enough that Coleridge's *Life* has never been properly written, and that his character has never been understood. Coleridge was not at any period a reckless Bohemian. The truth is that he often kept his lecturing engagements at the gravest risk

to his health. He appears to have been ill throughout the period of the Bristol lectures of 1813 and 1814. Writing (about the time of the Milton lectures) to Cottle, Coleridge says: "An erysipelatous complaint, of an alarming nature, has rendered me barely able to attend and go through my lectures." His health was not much better during the lectures of 1818. Crabb Robinson's Diary says: "Jany. 27th. An exceedingly bad cold rendered his voice scarcely audible." Again: "Feby. 10th. Coleridge apparently ill." Writing on January 28 of the same year to Allsop, Coleridge says:

"Your friendly letter was first delivered to me at the lecture-room door on yesterday evening, ten minutes before the lecture, and my spirits were so sadly depressed by the circumstance of my hoarseness that I was literally incapable of reading it."

It is needless to go farther in order to show that Coleridge was so far from deficient in regard for the sanctity of a pledged word that he often kept his promise to his audience when his best friends could not have wished him to do so. Coleridge's health was never at any time robust; and to the frailties ordinarily incident to the student life he added a liability to prolonged periods of mental depression. To alleviate this depression he took opium; and no doubt it sometimes happened that, when haunted by the fiend that too frequently possessed him, he broke his lecturing engagements. The defalcations were, however, never so numerous as is commonly supposed, and we have small reason to believe that they were ever the result of indolent neglect. Occasionally they were due to causes not less than tragic. Health was a serious thing to a lecturer who depended for his effects largely on the inspiration of the moment. It is never so serious a factor where a lecture is a written essay, and the lecturer a reader of that essay. Coleridge knew that, to him, health, while he was on the platform, was a very vital matter, and he took all proper care to preserve it. During the delivery of one course of lectures he had a servant to follow him about the streets with the express mission of preventing his buying opium. We trust Mr. Traill's forthcoming *Life of Coleridge* will show (what is the clear fact, but has never yet been stated) that Coleridge was a good deal of a stoic.

T. HALL CAINE.

The Cruise of the Falcon: a Voyage to South America in a 30-ton Yacht. By E. F. Knight. In 2 vols. (Sampson Low.)

This would have proved a much more attractive work had its contents been condensed into a single volume, instead of being expanded into two octavos of about three hundred pages each. As it is, the really interesting and even original portions, of which there is no lack, are diluted by so much trite and commonplace stuff that the book cannot as a whole be described as pleasant reading. But, apart from wearisome accounts of "irreproachable luncheons," "excellent dinners," "exorbitant bills," trivial incidents, purposeless dialogue, and nearly a whole chapter of mere "log" (the perusal of which is like eating sawdust), the general effect is seriously marred by a constant effort to be funny, and by some curious and irri-

tating tricks of style. At Bahia a "store" is entered, and some bottled beer consumed, which is described as having "dealings with sundry bottles with triangular red hieroglyphics on them." This may serve as an average specimen of the "funny style." The "tricky style" is marked by a constant inversion of subject and predicate, sometimes producing quite a ludicrous effect. Thus: "A casual pedagogue he!" "A hot place is this Praya;" "a lovely little corner of earth to pass a lazy time in is this islet of Pagueta;" and so on. But, setting aside these failings and foibles, the work is by no means devoid of literary merit; and those familiar with the peculiar woodland scenery of South America will admit that it has seldom been more truthfully and vividly described than in the subjoined passage:—

"The most thoughtless man is strangely awed and impressed by this gigantic and mysterious nature that appeals at once to his every sense. Like a cataract of sound ring out around him the manifold new and terrible noises of solitude. The strident cries of rainbow birds, the angry, hoarse shriek of others, the fearful wail of various beasts, the shrill ear-piercing song of cicala, and, at times, a fearful crash in the unseen depths of the woods as of thunder, that hushes all that noisy life for a moment—it is the fall of some ancient giant of the woods, a huge tree, dead long ages ago, but only now breaking its way through the dense growth around it to the ground. Most impressive is this teeming life, vegetable and animal, but not human, for nature here is too great and rank for man. Here life springs up fierce and monstrous, drawn up from the warm alluvial swamp by the all compelling sun of the tropics. One can almost imagine that his senses perceive—that he hears the tremendous flow of sap, the intense generation, a growth so great and rapid that it goes beyond death itself. The great tree outstrips itself, and while one half is green and full of life, the other is rotten and dead. Strange creepers, with metallic-lustrous leaves, wreath round skeleton branches with their graceful festoons—a life reckless, profligate, despising death, familiar with and embracing it on its way. Out of leprous-looking tangles of rotten trunks and leaves spring in horrible contrast the ghoul-like plants feeding on decay, rich, rank, gaudy of colour. The tree endeavours to force its way for life to the upper light and air above the dark smothering growth. So for sixty feet it puts out no leaves, but employs all its strength to rise upwards to the open heavens, where at last it sends forth branches to breathe the fresh winds and feel the bright sun. Then the parasitic creeper from below ascends the tree, fighting also for the light and air, and winds round the trunk and branch till it chokes its helpmate and they both die. Among this vigorous life death meets one at every step. Plant and animal prey on each other and live by death. The vulture awaits it on the tree-tops, the wild beasts below crouching in the jungle; all are on their guard, each preying on another, each fearing a greater. It is everywhere—pestilence is in the air, the hectic berries are poisonous, the rare savage of these wilds knows not what security is. He steals with stealthy, fearsome steps through the confused growth, uncertain what next danger he will suddenly come upon, what hideous reptile, what new death, lurking among the brilliant flowers" (ii. 96).

It will be seen from this that the cruise was not confined to the Atlantic seaboard. On the contrary, its distinctive feature was a five months' expedition up the great head-

streams of the River Plate as far as Asuncion on the Paraguay, some 1,300 miles from the coast. In these wild sub-tropical regions, never before visited by an English yachtsman, some novel experiences are met with, as in Gran Chaco while navigating a large lagoon near Paraguay, when the vessel became, not ice-bound, but "lily bound." As it lay at anchor during a calm, the camelotas floating down in myriads got foul of the chains, and gradually accumulating, formed round about the yacht

"one great island of beautiful lilies in leaf, in flower and fruit. Finding that these were causing us to drag our anchors, we left off hanging over the bows, 'living up to the precious things,' and, waxing unaesthetic, commenced to ruthlessly cut them away with cutlasses and hatchets, a long and tedious process."

Here also an opportunity was afforded of verifying the statement that the curious pavo birds will remain quietly perched on a tree to be shot in detail, if the sportsman is fortunate enough to knock one over before the flock takes wing.

An interesting account is given of the present social and political state of Paraguay and its heroic Guarani inhabitants, who appear to show no signs of recovery from the disastrous war waged by Lopez against his powerful Brazilian and Argentine neighbours. But, although the country seems to have no future, "her people dance and sing and weave garlands of flowers in the sunshine; like the practical epicureans that they are."

Several well-written chapters are devoted to a graphic account of a long ride across the Argentine States to the remote province of Tucuman, the "Eden of South America," over 1,100 miles from the coast. During this expedition good opportunities were afforded of studying the present condition of the Pampas lands and their wild Gaucho inhabitants. But it requires no small amount of credulity to accept some of the astounding instances of the preternatural sagacity of these semi-nomad children of the prairie. Two Englishmen, we are told, were once sleeping in a lone hut, when one of them, hearing a noise in the bush, hurriedly put on the wrong boots in the dark, and went out with his gun in the hope of getting a shot at some nightly prowler. In the morning his Gaucho servant said to him, "What did you think there was in the bush when you went out last night, Señor?" "How do you know I went out?" "I saw the marks of boots in the ground, not your boots, but your friend's; but it was your tread!"

But space will allow no more than the briefest allusion to the venal judges, disreputable clergy, visiting saints, mediæval systems of torture still in vogue, the teeming insect life, the "Colorado bichos" and locusts, the weird forests of giant cacti, the Quichua-speaking Spanish communities, the clever Bolivian "collas" or medicine-men, the concave roads, crazy ferry-boats, and other varied sights and scenes of this strange borderland between civilisation and barbarism.

On the return voyage, a visit was paid to the almost unknown islet of Trinidad east from Rio de Janeiro, abounding in tame fish, still tamer water-fowl, and horrible land-crabs, but destitute of all other animal life. In-

cluding this episode, and a diversion to British Guiana and Barbados, where the yacht was laid up, the cruise and land journey, extending over a period of twenty months, from August 1880 to April 1881, covered altogether a distance of some 22,000 miles, a sufficiently noteworthy performance for a yawl of eighteen tons register, manned by a crew of four amateurs and a cabin-boy. A. H. KEANE.

Maria Edgeworth. By Helen Zimmern. "Eminent Women" Series. (W. H. Allen.)

FEW literary women have possessed more genuine pretensions to eminence than Maria Edgeworth, and her right to a place in Mr. Ingram's series may not be disputed. For many years of her long life she was indeed pre-eminent. From nearly all her contemporaries her works received unmeasured applause, while she herself was prodigiously caressed by society. This success was owing in no slight degree to her social gifts, her powers of observation and conversation, her admirable good sense and serene geniality. The story of her life has never before been told with such completeness. Miss Zimmern's style is in accord with her subject; and her work is commendably free from digressions, skilfully arranged, and well-proportioned. There is much that is interesting, even more than that is attractive, in Maria Edgeworth's life. Her strong life-long affection for her father is very charming. It is something even deeper and more pathetic than the love M^{de}. de Staël bore towards her father. Miss Zimmern instinctively recognises in this ruling passion a biographical fact of primary importance, the key-stone of a life not less exemplary in itself than fruitful in influencing others. The right estimation of this fact may seem a slight matter, yet it is on some such fundamental truth that all biography, worthy of the title, rests. To it may be traced all that is valuable in Miss Zimmern's book, its consistency and unity and truth.

It is to be feared that the present generation does not read Maria Edgeworth. There is, perhaps, little cause to regret that her fashionable novels and prolix moralities are now relegated to the limbo of fossil fiction. It is greatly to be deplored, on the other hand, that her delightful stories for children, so full of happy, artless grace and exquisite fancy, should give place to writings in every sense inferior. One would hope, too, that the humour of *Castle Rackrent* was as evergreen as the shamrock, that the fame of the one work of Maria Edgeworth that has never been overrated would last beyond our time, and that it was still read. Yet it is not easy to meet with this admirable book, and few novel-readers can give much account of it. Perhaps both it and the children's stories are suffering their unmerited share of the retribution of time and the reaction from the extreme laudation of *Almeria* and *Maneuvering*. It must be confessed that Miss Zimmern's criticism of those works is not so sound as her excellent estimate of the juvenile series. She quotes Macaulay's well-known commendation of *The Absentee* with the remark, "No mean authority and no mean praise!" and without the faintest reprehension. Like most literary men, Macaulay was never less critical

than when dealing with literary ladies. Opportunities to do so were few, and were as welcome as a holiday. To him, as to most men of the age, it was a surprise that women should write so well; and he expressed his surprise, not in Johnsonian style, to the effect that the marvel lay not in their writing so well, but in their writing at all, but with the charming extravagance of a school-girl. From the choral tribute of contemporary hyperbole it is well to turn to Byron's judgment of these works, expressed with his usual searching insight: "they excite no feeling, and they leave no love—except for some Irish steward or postillion. However, the impression of intellect and prudence is profound, and may be useful." The value of the moral tales is discussed with much keen sense by Miss Zimmern. Her final remark on their popularity contains an excellent *aperçu* :—

"Like all Miss Edgeworth's writings, they found instant favour, and were translated into French and German. With no desire to detract from their merits, we cannot avoid the inference that this circumstance points to a great lack of contemporary foreign fiction of a pure and attractive kind."

Miss Zimmern is a little prone to exaggerate the importance of women's work in literature. It is difficult to restrain a smile when we are told that, "When the literary history of the nineteenth century is written, its historians will be amazed to find how important a part the contributions of women have played therein;" and this is observed *à propos* of Maria Edgeworth and her contemporaries. Surely the fact that they played a part is more important than the part they played, and the amazement of the future historian will be duly tempered with the proverbial justice of posterity. Miss Zimmern's natural appreciation of nineteenth-century literature is combined with a little injustice towards the eighteenth century. In allusion to the worldliness and somewhat low *morale* of Maria Edgeworth's heroines, who are ever looking out "for a good establishment," Miss Zimmern remarks: "But, after all, she was teaching only in accordance with the superficial philosophy of the last century, which led people to found their doctrines entirely upon self-interest." In what respect, it may be asked, did they differ from the practice of the present century? In another place we read of "the crude mechanical school of Rousseau," and feel it hard that Rousseau's theories should be involved in Mr. Edgeworth's and Thomas Day's clumsy application of them.

These little blemishes, however, do not affect the general excellence of Miss Zimmern's book, which will do good service to literature if it only assist in a revival of Maria Edgeworth's writings and a reconsideration of her place in literature. It also furnishes some capital little pictures of the home-circle at Edgeworthstown and the interesting Lichfield society presided over by the amiable and accomplished Anna Seward.

J. ARTHUR BLAIRIE.

THREE BOOKS ON JURISPRUDENCE.

The Institutes of the Law of Nations: a Treatise of the Jural Relations of Separate Political Communities. By James Lorimer. Vol. I. (Blackwood.)

The Nature of Positive Law. By John Lightwood. (Macmillan.)

The History and Principles of the Civil Law of Rome: an Aid to the Study of Scientific and Comparative Jurisprudence. By Sheldon Amos. (Kegan Paul, Trench, & Co.)

THE first volume of Prof. Lorimer's *Institutes* is devoted to international recognition and to the normal, or peace, relations of States; the second will treat of their abnormal relations—of belligerency and neutrality. The portion of the work which has already appeared has all the merits of his former books: it is written in a clear and vigorous style, it displays a wide knowledge of his subject, and it is full of bold and independent thought. If he could only convert us to his own sturdy belief in the law of nature—of which he holds all true and valid laws to be the realisation—we should feel that he had swept away half the difficulties of the subject. His aim is "to place International Law on deeper and more stable foundations than comity or convention." In his view, recognition is not an act of courtesy or comity, but is a right which cannot be jurally withheld; there is no such thing as purely conventional law; unnatural laws are not laws, extradition is a natural duty. The point of view from which Prof. Lorimer regards law is in many ways so remarkable that we must defer a fuller consideration of his book till the appearance of the second volume. We refer to it at present in connexion with a book of a very different character—Mr. Lightwood's *Nature of Positive Law*. At the outset Mr. Lightwood and Prof. Lorimer are as far apart as two thinkers can well be. The former criticises Austin by the light which Sir Henry Maine has furnished; in the eyes of the latter the progress of the historical method is the rising of the tide of empiricism. Yet, travelling by different roads, they both arrive at very nearly the same conception of jurisprudence. Mr. Lightwood defines it "as a science which has for its ultimate aim the ascertainment of rules which shall regulate human relations in accordance with the common-sense of Right;" the Law of Nations, according to Prof. Lorimer, is "the law of nature realised in the relations of separate nations." Both agree that it is within the province of jurisprudence to determine the goodness or the badness of laws. And their tests are alike. Mr. Lightwood's test is public opinion, or, where this opinion cannot be directly ascertained, utility; and Prof. Lorimer's law of nature is only a glorified utility. They carry out their principles, indeed, with unequal boldness. While the one would say that a law which is neither popular nor useful is an exceptional phenomenon, the other courageously holds that "a private law founded on . . . an erroneous interpretation of natural law, however formally enacted, is not a law at all in the sense which attaches to law as falling within the scope of the science of jurisprudence." When so much is being done to improve on Austin, it is surely to be regretted that such a backward step should be made. Jurisprudence

has been gradually becoming more and more clearly defined, but now the fog threatens to settle down once more. To say that jurisprudence should be confined to the study of existing laws, argues Mr. Lightwood, "seems equivalent to saying that we may, indeed, seek to improve the current text-books in dynamics, but must not seek to alter their substance." The analogy is sound on neither side. There are hidden phenomena in existing systems of law, as there may be hidden forces in nature; to discover them, or to give a new true explanation of known phenomena, is within the province of the jurist, as it is within that of the physical philosopher to discover existing but unknown facts, or to give a new and true explanation of known facts; but beyond this neither may go. We cannot allow a jurist finally to decide whether the rules of succession to personal property and to real property should be made identical, any more than we should take the opinion of a professor of applied mathematics on the question whether steam engines have benefited the human race. Of a hundred things which must be considered in deciding whether a law is good or bad, such as the temper of the people, or the economical effects of the law, the jurist, as jurist, knows nothing. Mr. Lightwood himself recognises this when he says that where there is a conflict of interests the source of law must be legislation, not science. He ignores the fact that in the making of new laws, which is not merely formal, whether it is made directly by Parliament or indirectly by judges, there is always a conflict of interests.

In other respects Mr. Lightwood's book is full of interest. It is an attempt to arrive at such a conception of law as recent historical research demands; and both he and Prof. Clark, working independently, have arrived at nearly the same result. What is the true characteristic of law? It is not the sanctioning force, though that may exceptionally be the only support; it is rather public opinion. And he defines a law as "a rule explanatory of a rule of morality, ascertained by proper authority, and resting upon the assent of the community." The terms of the definition may be improved; but probably no more precise statement would apply to all societies. (It may be observed, in passing, that by his own definition Mr. Lightwood is guilty of an illegal act in publishing a book without an index.) He is less successful in the distinction which he draws between law and morality. He says that "all the rules of morality may be assumed to be known, and yet that the best disposed individual may often be in doubt as to how he is to observe them"—and the law gives him the information. Yet to the natural mind perjury is not less obviously immoral than falsehood. We do not lose sight of the ability with which Mr. Lightwood supports his theory of law, when we say that the best parts of his book consist of his sketch of the growth of Roman law (selected as the best example of a system whose development has been little affected by external circumstances), and his exposition of the different views of the English and the German schools of jurisprudence. Is it due to Mr. Lightwood that another English translation of Thering's *Der Kampf um's Recht* has recently appeared?

Of Mr. Sheldon Amos's *Roman Civil Law* we cannot speak very warmly. His aim, indeed, is excellent. Before the study of Roman law can become of real service in legal education, we must be ready to go beyond the *Institutes*. A step in the right direction was made by the publication of Holland and Shadwell's *Select Titles from the Digest*. But there is still need of "a trustworthy guide to those who propose to study the *Corpus Juris*, or parts of it, exhaustively." Mr. Amos, however, does not play the part of Blackstone very well. It is in the study of such titles as Possession that the student has real need of preliminary guidance; but as to the nature of Possession and the growth of the conception Mr. Amos has not made up his own mind, and he gives an account of it which is both hazy and incorrect. But the most serious defect of the book is its failure to fulfil the promise of its title. We have a sketch of the external history of the law before Justinian, and a sketch of its external history in modern times; and between these sketches is sandwiched a summary of the principles of the law as it existed in Justinian's time. There are plenty of existing text-books which relate to external history; but what the student needs more than this is an introduction to the history of the principles themselves. Of the history of contract or of the rules of succession Mr. Amos has little to say. The student, moreover, will have to read with some suspicion such history as Mr. Amos is content to give. The account of the *jus gentium* is so obviously unsatisfactory that perhaps it will lead nobody astray; but he perpetuates a mischievous error when he says that Roman law preponderates in Bracton. We must not, however, do Mr. Amos's work injustice. His aim, as we have said, is excellent; and, in default of a more scientific work, the student will find that a summary of the whole law, such as is given him here, will be of very considerable service. G. P. MACDONELL.

TWO SPANISH MYSTICS.

Juan de Valdés' Commentary upon St. Paul's First Epistle to the Church at Corinth. Now first Translated by John T. Betts. (Trübner.)

Golden Thoughts from the Spiritual Guide of Miguel Molinos. With Preface by J. Henry Shorthouse. (Glasgow: Bryce; London: Fisher Unwin.)

THE "Considerations" of Juan de Valdés and the works of Miguel Molinos found English admirers and were translated in the seventeenth century by men whose general opinions were singularly in contrast with the theological views of the originals. Valdés, whose opinions more nearly resemble those of the Friends or of the Plymouth Brethren of our day, than those of any other sect, was Englished in 1638 by Nicholas Ferrar, one of the noblest of those High Churchmen who have attempted to graft a modified monastic rule upon the Church of England. The works of Molinos, the Quietist, who carries absorption to its highest pitch, and sublimates Christianity till its essence has well-nigh evaporated, were collected, turned into French, and published at Amsterdam in 1688, under the care of the

turbulent and intriguing (though *The Pastoral Care* shows that there was another side to his character) Gilbert Burnet, Bishop of Salisbury. It is interesting to enquire what it was in these Italianised Spaniards—of whom the one taught at Naples (1530-41), the other at Rome (1665-96)—which attracted to them men of schools of thought in some respects so opposite to their own.

Juan de Valdés, as a commentator, is well-nigh unique. His commentaries are the most personal and subjective of any that I know. Though of considerable scholarship—evidently translating from, and able to think in, the original Greek; showing on every page that he was no unworthy friend of Erasmus; not unacquainted, as his noble version of the Psalms proves, with the Hebrew—he makes no parade of his learning, but sedulously depreciates it in comparison with inward light. In textual criticism he is wholly subjective; thus, he thinks the words, 1 Cor. i. 12, "and I of Cephas, and I of Christ," an interpolation, simply from his exegesis of the context. As a translator his renderings are often singularly happy. On difficult and disputed points he either says plainly that he does not understand them, or gives his opinion as one of many from which the reader must make his choice. In accordance with this, his theory of inspiration is far removed from the Protestant one of verbal inspiration. He does not hesitate to say, e.g., 1 Cor. v. 9-13, "St. Paul, throughout this passage, speaks so confusedly that it is scarcely possible to understand what he means." Apostolic inspiration differs only in degree and not in kind from that of every true Christian. He is free from Bibliolatry, and says "that the faith which springs from man's report, or from the Scriptures, will never plant them in the Kingdom of God." The doctrine of imputation he holds in its most extreme form, and also that of election. Assurance consists in inward peace of conscience. His views of baptism are high, but on the Eucharist he is far more reticent. His attitude generally is that of an esoteric teacher speaking to a select circle of disciples. At times he seems conscious of what is lacking in this attitude: "Were it permitted to true Christians to live Christianly, they would not have to hide up as they do." Yet he does not attain to toleration; he would have all the vicious and those who differ "excommunicated and cast out of the Christian Church." What, then, is it in such a writer which could attract G. Herbert and Ferrar in the times of the Puritans? The magnet is, I think, his incomparable style. Valdés saw that beauty of language does not consist in elaboration and affectation, but in natural fitness to the thought. He never descends to the coarse abuse of opponents current in his day. To read his works is like listening to the conversation of a high-bred, courteous gentleman; he says plainly what he thinks, he is not afraid to call a spade a spade, yet he still preserves all the grace of the most refined courtier. This is the charm of Valdés. It is for this that he will find readers fit, if few; and of those whose religious views are in sympathy with his, he must ever remain a most choice favourite.

Molinos presents us with a more difficult, but not less interesting, problem. Though at first his writings were received with favour in

Italy and at Rome, it is hardly exact to imply that his condemnation was due to the Jesuits alone. He was condemned by Bossuet and by Fénelon. Burnet's attraction to him can have consisted solely in the fact that he was condemned by Rome. Mr. Shorthouse concludes his Preface with a page of rare eloquence and beauty in praise of the service of the Mass; but, though Molinos wrote a treatise on Daily Communion, his followers seem to have been first remarked, and afterwards detected, by their abstention from the Mass as well as from other external observances. This volume is called *Golden Thoughts*, and beautiful some of them are; yet the sense of straining and effort after an almost unattainable end contrasts sadly with the deep calm of the *De Imitatione*; and of the penultimate chapter, the climax of the whole, the conclusion is, "Walk, therefore, in this safe path, and endeavour to overwhelm thyself in this nothing [the italics are not ours]; endeavour to use thyself, to seek deep into it, if thou hast a mind to be annihilated, united, and transformed." What is this but Nihilism? Can it be, as Menendez Pelayo has suggested, that the revived study of Molinos marks a secret sympathy between his doctrines and those of pessimism and agnosticism? Neither Juan de Valdés nor Molinos attains the highest rank. Even as mystics, both need the contact with practical life which did so much for St. François de Sales and for Sta. Teresa. Neither can vie with St. Augustin, who ruled the theological, or with St. Bernard, who swayed the political world of his day, yet whose mystic writings speak still to the inner soul of millions now, as they have done to successive generations of almost every Christian tongue and Christian sect in the past.

One word as to the merits of these translations: that of Mr. Betts is far superior. On p. 55, l. 11, of the *Golden Thoughts* a word must have dropped out. "Interiorising" is surely not a gain to English. Why follow Mr. Bigelow in saying that Molinos was born at Minozzi (Minuesa), in Aragon? This is like stating that an Englishman was born at Londres. Nor can Sta. Teresa be truly said to be "of Arila." WENTWORTH WEBSTER.

The Girl of the Period, and other Social Essays. By Mrs. Lynn Linton. In 2 vols. (Bentley.)

CONSIDERABLE interest attaches to the republication of these Essays. In the first place, there was long a doubt as to the identity of the author, which we were surprised to find settled in favour of a lady whose novels we so thoroughly dislike. Again, it is curious to be reminded of the fuss and indignation which were excited by the setting up and demolishing of that monster of fiction the *Girl of the Period*, and to note how far, and to what good purpose, the world has travelled since then. Still stranger is it to find that these papers, which, as we used to skim them each Sunday, seemed so largely tintured with paradox and clever flippancy, when read in the light of later controversies are very full of truth and soberness. This, indeed, is the legitimate excuse for their re-appearance, and it is a very sufficient one. The book possesses a distinct value, not only as a permanent record of a bad tidal wave which passed over

(but by no means engulfed) Society when we were all about fifteen years younger, but as an able and cheerful polemic against most of the worst follies which will pester us, and possibly our children, to the last—recorded not without a good deal of plain-speaking, which may yet do something, as it must have done already, to stem the torrent.

Ephemeral in its exaggeration and nervous striving after effect such writing must be of necessity; but it would be unjust and ungenerous to deny that, taken as a whole, a rapid review of the book will cause most readers to modify very materially their opinion of its demerits. In fact, we agree in the main with Mrs. Linton's views as she summarises them in her Preface. "More than ever convinced that I have struck the right chord of condemnation," she says,

"I neither soften nor retract a line of what I have said. One of the modern phases of womanhood—hard, unloving, mercenary, ambitious, without domestic faculty, and devoid of healthy natural instincts—is still to me a pitiable mistake and a grave national disaster." As in her attack on what she called the "Shrieking Sisterhood," she still disapproves of a "public and professional life for women," thinking "that the sphere of human action is determined by the fact of sex, and that there does exist both natural limitation and natural direction."

Probably no satirist has ever yet been fair to his victims, for exaggeration is the practical difference between satire and history. If something, therefore, is to be conceded to a Persius or a Churchill, still more may be allowed to a weekly Juvenal who can only instruct by amusing. In the existence of the *Girl of the Period* probably no one ever seriously believed any more than in the possibility of a Mrs. Gamp; but there can hardly be much doubt that the monster was compounded of certain well-defined follies and vices, which were each sufficiently unmistakable and prominent at the time in various individuals. The famous article will now be read with little more than antiquarian interest, since the monster it attacks has now somewhat changed her mien; but we can hardly dismiss as of bygone interest such passages, for instance, as the description of a "fair young English girl"—"a creature generous, capable, modest, something franker than a Frenchwoman, more to be trusted than an Italian, as brave as an American but more refined, as domestic as a German and more graceful," with much more that is well worth an English girl's attention.

The papers on "Modern Mothers" are, perhaps, too severe; but they strike at a crying evil, and are scarcely yet out of date. It would be useless to single out for special mention a few of the essays, which, indeed, preserve a pretty uniform level of tone and of ability. Nor do we wish to point out those which, while passing at the time without reproof, seem now open to the charge of bad taste. There is often in the very titles a something not quite pleasant, and much also on the surface; but, considering the necessity of writing up to the popular craving for novelty and piquancy, the general impression is one of sound sense and apparent rectitude of feeling. Two volumes, and bulky volumes, of light satires on departed follies are rather

a heavy infliction; but they need not be read all at once. The collection is quite worth having as a resource against rainy days; and such papers as that on "Otherwise Minded" and that on "Womanliness" are good reading for any day.

E. PURCELL.

Essais de Psychologie contemporaine. Par P. Bourget. (Paris: Lemerre.)

It is impossible not to regret that M. Bourget has deferred, or appeared to defer, to contemporary fashion (unkind folk might call it contemporary cant) by calling his book "psychological" essays. Who will deliver us from psychology and physiology and all the rest of the pseudo-scientific jargon in matters literary? M. Bourget would be at least as well qualified as another to attempt this deliverance. He has in reality given us five excellent literary essays—on Baudelaire, on M. Renan, on Flaubert, on M. Taine, and on Beyle. But his title, or rather the aim which prescribed his title, has induced him to dwell chiefly on the mental peculiarities of his authors as displayed in their works, and on the effect which these peculiarities exercise on the mental development of their readers. For our part, we frankly own to a preference, in matters literary as in others, for dealing with the *ding an sich*; but that is, no doubt, a personal preference and an arguable point. However this may be, M. Bourget has, as a matter of fact, been led very little, if at all, astray by his desire to elevate or to degrade (let us give the fullest choice of terms) literary criticism into a branch of experimental science. His five essays are all remarkable pieces of work. The first, on Baudelaire, is the shortest, and not, we think, the best; for M. Bourget hardly gives sufficient expression to Baudelaire's remarkable faculty of irony, and to the strong and sound sense which lay behind his affectations and extravagances. Unquestionably the critic is aware of these things, and more than one remark of his suggests his knowledge. But a reader of his essay who did not know Baudelaire's own work, and had not corrected the *Fleurs du Mal* by *La Fausseté* and the critical essays, might go off with the same entirely erroneous notion of the poet which has deceived not merely the common herd of Philistia, but even such a writer as Mr. Henry James. On M. Renan M. Bourget is copious and extremely interesting; as a characterisation of the man, his paper is the best critical study yet published. That on Flaubert is also very good, and M. Bourget does yeoman's service in showing how that great novelist was a romantic, and not a naturalist, in creed and method. With the fourth essay, that on M. Taine, we confess somewhat less satisfaction; not that it does not contain much good literary criticism, and, like that on M. Renan, some acute analysis of character. But M. Bourget seems to us to put the brilliant author of *Thomas Graindorge* a little too high in the scale. To most English readers the last essay, that on "Stendhal," will contain most that is new, for the author of the *Chartreuse de Parme* is anything but so well known here as he ought to be. Besides this accidental attraction, the paper (which, though its length is considerable, we could wish longer and increased by a detailed notice of all Beyle's work) is distinguished by

a remarkable sobriety and accuracy of judgment. The importance of Beyle in French literary history is something of a modern discovery, and M. Bourget has a right to claim a position as one of its chief expositors, but he is not carried away by "discoverer's mania." Altogether the book is a very good one, and may be said definitely to increase by one the for some time past dwindling list of contemporary French critics of a high class.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Red Deer. By Richard Jefferies. (Longmans.) Everything that Mr. Jefferies writes about wild nature is worth reading, for he possesses both an observant eye and a descriptive pen. But we had begun to fear that he had yielded to the temptation that besets every successful man of letters nowadays of repeating *ad nauseam* those effects by which he first won reputation. In the present little volume he breaks new ground—for him, though the ground is not so entirely new as he would have his readers think. He takes us to Exmoor, the one part of England where deer are still found wild, and the one part of the United Kingdom where they are still hunted with hounds and horses for the legitimate object of slaughter. He describes the hunt, though apparently not as one who has taken part in it. His main purpose, however, is to describe the red deer themselves, and the peculiar tract of country which is, as it were, consecrated to them. From the huntsman and the "harbourer" he has picked up many wrinkles; but he has also much to tell from his own keen experience. The readers of his other books—and who has not read them?—will find the same elaboration of details that would be tedious if each detail were not true and expressed in such choice English. The book, it must be confessed, is a slight one, and somewhat lengthened out with poachers' stories. Still, it is one not to be overlooked by those who love nature and the literature of nature.

Sailors' Language: a Collection of Sea-Terms and their Definitions. By W. Clark Russell. (Sampson Low.) Mr. Clark Russell, like Mr. Jefferies, has got the ear of the public; and, in a matter of this kind, the public are never entirely wrong. In this book he provides us with a glossary to his other books. Quite apart from the attraction the sea will always exercise on Englishmen, there is a special attraction in sea-slang, which is not so entirely unintelligible to landmen as Mr. Clark Russell seems to imply. There are, of course, a large number of purely technical terms which can only be explained by experience, or, perhaps, by illustration. But most of the metaphors and proverbs would, we venture to think, be sufficiently understood by all who have kept their eyes and ears open. To say (p. ix.) that "sailors' talk is a dialect as distinct from ordinary English as Hindustanee is, or Chinese," is certainly a gross exaggeration. Still, we are far from wishing to grumble (*nautilus* "growl") at what Mr. Clark Russell has here given us. It is undoubtedly the best modern sailor's dictionary in existence. Of the many matters in it that have arrested our attention we will only mention "crinkumcrankum whales"—those that can't be cotched; and, with much deference, ask Mr. Clark Russell to reconsider whether "on the beam" is satisfactorily defined as "said of an object right abreast."

Days and Hours in a Garden. By E. V. B. (Elliot Stock.) A beautiful book in a beautiful dress. Though the idea is admittedly taken from Mr. Milner's *Country Pleasures*—for that

was the true title of the work referred to in the Preface as a "Year in a Lancashire Garden"—yet the treatment is all the author's own. Mr. Milner indulged in bountiful quotations from the poets; E. V. B. draws her chief charm from the personal associations she is able to weave round her flowers, her shrubs, her trees, and her birds. In addition, she has used with much effect for head- and tail-pieces that graceful pencil with which the world is already familiar. It must be a grievous thought to some who were themselves brought up in a garden, that their children cannot have the same privilege. Half the pleasures of the country are due to the revival of old memories.

John Bull and his Island. By Max O'Rell. Translated from the French under the supervision of the Author. (Field & Tuer.) It is unnecessary now to recommend this book to anyone. It deserves to have the same sort of success as had *The Fight in Dame Europa's School* or *The Battle of Dorking*. We will only remark that the translation has been unusually well done, and that the geniality of the satire is attested by the success with which it has undergone this process. John Bull's best defence is that "Max O'Rell" knows little of the inside of an English home, and still less of English country life.

An Infallible Way to Contentment in the Midst of Public and Personal Calamities. First published in the year 1688. (Religious Tract Society.) This is the third of the society's "Companions for a Quiet Hour." We have read it with much interest, and can testify that it is judicious and sober in tone, singularly free from all trace of sectarianism, uniformly well written, and that it attains often to a considerable degree of eloquence, which is well sustained, and shows but little tendency to sink into the bathos that is the pitfall of minor writers of the seventeenth century. Scattered through it are interesting historical allusions, such as the metaphor from the closing of the Exchequer at p. 109. From the references to Hobson, the carrier, Hieron (here spelt Heiron), and Luther, and, among others, the concluding passages referring to "reproaches, oppressions, and persecutions; false accusations, halings into prisons, draggings before tribunals," we had suspected that the author was a Cambridge man, and a Nonconformist of the school of Baxter. But we are indebted to the courtesy of the secretary of the Religious Tract Society for the information that the original edition, to which we have not had access, purports to be by the author of *The Devout Communicant*—i.e., Abednego Seller, then rector of a parish in Devonshire, and afterwards a non-juror. Particulars of his life and works are given in Wood's *Athenae*; and Hearne makes mention of him in 1705 as recently dead, and as having supplied Cave with materials for his *Historia Literaria*. Perhaps the attribution may be open to some doubt; but there can be no doubt on another point—viz., the writer's indebtedness to the author of *The Whole Duty of Man*. The latter's *Art of Contentment* was published in 1675, and a comparison of the two shows that the later author was indebted to the earlier not only for the general scheme of his treatise, but also for many illustrative details. It may be added that Fell, at the end of his Preface to the anonymous author's collected works, complains of another imitation of the *Contentment*, published in the form of an Appendix to it, and entitled *The Art of Patience under all Afflictions*.

The Marriage Ring. By the Right Rev. Jeremy Taylor, D.D., Bishop of Down and Connor, and of Dromore. A Reprint from the Fourth Edition of his *ENIATTON* published in 1673. Edited, with a Preface, Appendix, and Notes, by Francis Burdett Money Coutts. (Bell.) As

an accurate and carefully annotated reprint of one of the choicest masterpieces of English rhetorical prose this book is very acceptable, though perhaps the Parchment Series might have suggested a more desirable format. But it claims to be more than this, and is, in fact, an *édition de luxe* with a purpose. The Appendix, so modestly indicated on the title-page, occupies considerably more space than Jeremy Taylor's discourse; and we are invited to regard it as "an essay, in which it is sought to develop the ideas of marriage, suggested in *The Marriage Ring*, with reference to social problems of the present day." While doing full justice to the author's intentions, to the delicacy of his thought and expression, to the catholicity of his literary taste, to the wide range of his reading, we cannot help expressing a doubt whether this "ethical Appendix" is not an exorcism on a work of the apparent character of that before us. The editor's practical conclusion is to be found in his closing words:—

"It is a solemn thought for the pure of the Christian upper classes, and especially the women, that, after all, some of the roots of vice may be in themselves, in their own false and inadequate ideas. They cannot keep their children's hearts 'empty, swept, and garnished.' Let them, therefore, people them with those ideas of love and marriage which religion inculcates and the moral sense approves."

This is no doubt a problem of vast importance to society, but it is scarcely one to be treated in an *édition de luxe* of an English classic.

An *Illustrated Manual of Object Lessons*. Containing Hints for Lessons in Thinking and Speaking. Edited from the work of F. Wiedermann by Henrietta and Wilhelmina Rooper. (Sonnenschein.) This book is evidently the product of actual experience in the teaching of little children, and differs materially from the ordinary manuals of object lessons, in which lists of "qualities," "parts," and "uses" are arranged in a more or less scientific order, with a great array of technical terms. Familiar objects, such as a chair, a knife, a stocking, and a window, are taken one after another and made the subject of little conversational exercises, beginning with something very familiar and within the range of an infant's experience, and carrying him on to some facts which lie a little way beyond it. The book will strike most teachers as needlessly bulky in proportion to the amount of material or suggestion which it contains. A good many questions and answers are printed at length which will seem to many readers to be either trivial or redundant. It is rather in regard to the method than to the substance of these elementary lessons on common things that the book is likely to prove helpful to young teachers. By insisting on the necessity of obtaining from children, in answer to questions, entire sentences instead of single words, the authors make their object lessons, from the first, a discipline in expression and in the right use of language—a point of considerable importance too generally overlooked by teachers of infants. And by regarding the object lesson, not as a lecture, but as a sort of Socratic colloquy, in which the children themselves shall take an active part, the book shows how the faculties of observation and reflection may be effectively called forth in dealing with the most familiar experience of common life. The clever little blackboard diagrams which accompany the lessons are not the least useful and novel features of a very suggestive book.

Object Lessons and How to Give Them. By George Ricks. (Isbister.) This book has the same general aim, and contains notes and hints for lessons on a greater variety of topics. It includes a course of lessons on simple geometrical forms, on colours, on common household objects, on

weights and measures, and on the general properties of matter. Very youthful and inexperienced teachers of infants may perhaps gain a few useful hints from it. But neither in the subjects chosen nor in the method of treatment is there anything original or specially deserving of praise. The author is unable to divest himself of the pedantry which regards it as the highest triumph of an "object lesson" to explain the meaning of such abstract terms as *perpendicular*, *oblique*, *opaque*, *porous*, *malleable*, *ductile*, *tenacious*, *granular*, and *absorbent*—words which have no proper place at all in the vocabulary of little children. He is apparently unaware that it is through their slavery to formulae of this kind that so many teachers in infant schools have allowed their lessons to fall into a mechanical routine; have substituted mere verbiage for mental training; and have failed altogether to fulfil the proper purpose of an object lesson, which is to awaken an observant interest in familiar things, and to teach in an untechnical way some of those elementary facts of nature which may form the best foundation for the future study of physical science. The somewhat pretentious and superficial attempt to explain the philosophy of the whole subject which is made in the Preface will hardly atone, with readers who possess any practical knowledge of infant discipline, for their disappointment on finding that the book itself does so little to enlarge the range of that knowledge, or to suggest any better methods of training, interrogation, or mental development than are already in daily use in ordinary infant schools.

The Duties of Solicitor to Client as to Sales, Purchases, and Mortgages of Land. By Edwd. F. Turner. (Stevens & Sons.) This is a reproduction of the author's recent course of lectures at the Incorporated Law Society, and is primarily addressed to students entering the profession. It is, however, so well written and arranged, and so free from unnecessary technicalities, that we doubt not it will be acceptable to those laymen who are interested in watching the effect of recent legislation on the transfer of land.

NOTES AND NEWS.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish in the course of the next ten days a new work by Mr. Henry George. The title will be *Social Problems*, and it will deal with the questions raised in his previous book, *Progress and Poverty*.

MR. ELLIOT STOCK announces an edition of Gray's "Elegy," with illustrations taken principally from the scenery round Stoke Pogis, and with facsimiles of the author's early MS. copies of the poem.

In the edition of Dr. Bucke's *Walt Whitman* about to be published by Messrs. Wilson & McCormick, of Glasgow, some additional matter will be introduced giving a fuller record of the history of opinion in England with reference to Whitman. These Addenda, compiled by Prof. E. Dowden, will include the testimonies, among others, of George Eliot, Ruskin, Tennyson, Swinburne, Prof. Clifford, Archbishop Trench, R. H. Horne, J. A. Symonds, and W. M. Rossetti.

UNDER the title of *The Revelation of the Father*, Prof. Westcott will shortly publish a volume of lectures on the Titles of the Lord in the Gospel of St. John.

MESSRS. MACMILLAN announce a new American novel, to be called *Bethesda*; and also a school edition of the Greek text of Profs. Westcott and Hort's New Testament.

THE fourth volume of the *Old Testament Commentary for English Readers*, edited by Bishop

Ellicott, will be published at the end of the present month by Messrs. Cassell & Co. It extends from Job to Isaiah inclusive; and the contributors are the Rev. Stanley Leathes, the Rev. A. S. Aglen, the Rev. J. W. Nutt, Prof. Salmon, and Dean Plumptre. The fifth volume, completing the work, is in active preparation.

MESSRS. J. & R. MAXWELL announce as nearly ready *The Touch of Fate*, by Mrs. Posnett; *Cherry*, in three volumes, by Mrs. C. Reade; *Madeline's Mystery*, edited by Miss Braddon; *A True Woman*, by Mr. Percy B. St. John; *Under the Will*, by Miss M. C. Hay; and a cheap edition of "Rita's" novels, commencing with *Dame Durden*.

MR. ELLIOT STOCK will shortly publish a volume of *Epirote Folk Songs*, translated by Miss Garnett, with an historical Introduction by Mr. J. Stuart Glennie.

A SECOND edition of Mr. T. Wemyss Reid's novel, *Gladys Fane*, has already been called for, and will be issued next Monday by Mr. T. Fisher Unwin, who will at the same time bring out a third edition of *Arminius Vambéry: his Life and Adventures*.

THE next volume in the "English Citizen Series" will be *The State and Education*, by Mr. Henry Craik, author of the recent *Life of Swift*, and general editor of the series.

WE learn that Mr. Griggs is making progress with his invaluable series of facsimiles of the original editions of Shakespeare. *The Passionate Pilgrim* is now finished on stone, and will be printed off next week. *Richard III.* will follow soon.

MR. KARL BLIND will have a paper in the *Antiquary* of February on the famous Hawick war-cry, "Teribus ye Teri Odin," which he explains from German mythology.

John Bull and his Island has been reprinted by Messrs. Chas. Scribner's Sons, of New York, to whom Messrs. Field & Tuer sent advance sheets.

A SECOND edition of *Voice, Song, and Speech*, by Messrs. Lennox Browne and Emil Behnke, is already announced, the first having sold out within a month of publication.

BY a clerical error the title of Mr. H. Schütz-Wilson's forthcoming book has been announced as "*Stories*" in *History, Legend, and Literature*, instead of "*Studies*" in *History, Legend, and Literature*.

THE date of the Bewick sale, referred to in the ACADEMY of last week, has been altered. It is now fixed for Tuesday, February 5, and the two following days. The auctioneers are Messrs. Davison & Son, of Blackett Street, Newcastle-upon-Tyne.

DR. KLUGE, of Strassburg, is to re-edit, for the Early-English Text Society, the *Lives of Saint Margaret* first edited by the late Oswald Cockayne, and issued by the society in 1866.

THE ordinary lecture season at the Royal Institution will begin next week. Mr. R. Stuart Poole is to give the first of two lectures on "The Interest and Usefulness of the Study of Coins and Medals," on Tuesday, January 15; Prof. Ernst Pauer will, on Thursday, January 17, give the first of a course of six lectures on "The History and Development of the Music for the Pianoforte and its Predecessors;" and on Saturday, January 19, Prof. Henry Morley will give the first of a course of six lectures on "Life and Literature under Charles I." The Friday evening meetings begin on January 18, when Prof. Tyndall will give a discourse on "Rainbows."

AT the meeting of the Clifton Shakspeare Society held on December 29 the following communications were read:—"The Writers of

Pericles," by Miss Constance O'Brien; "The Authorship of *Pericles*," by Mr. John Williams; "The Romance-Elements of *Pericles*," by Mr. C. H. Herford, of Manchester; "The Botany of *Pericles*," by Mr. Leo H. Grindon, of Manchester; and an outline of a note on "Cerimon as the supposed representative of Dr. John Hall, and on Shakspeare's other representations of doctors," by the Rev. H. P. Stokes, of Wolverhampton. Mr. John Taylor had also a paper on "The Imagery of *Pericles*."

THE *Volunteer Service Review* will henceforth be published by Messrs. Wyman & Sons.

M. ACHILLE FOUQUIER, the author of *Chants populaires espagnols*, is preparing a translation of the best of Gustavo Becquer's Spanish tales, to be illustrated with five etchings by Arcos.

DR. RICHARD FRICKE, of Hasslinghausen, has just issued at Brunswick an essay of 104 pages on the "Robin Hood Ballads."

THE *Revue critique* of January 1 announces that its prosperity is now assured—"la revue ne lutte plus pour l'existence; elle est assurée de vivre, et de bien vivre." We cannot let the opportunity pass without congratulating the editors upon the manner in which they have not only maintained, but also developed quite recently, the principles upon which the *Revue critique* was founded eighteen years ago.

HISTORICAL PUBLICATIONS.

MRS. HERBERT JONES, of Sculthorpe, Fakenham, Norfolk, will publish, through Mr. Quaritch, a work relating to the Princess Charlotte, in which there will be reproductions, coloured by hand, of the ten miniature portraits of that Princess which were executed between 1799 and 1816 by Charlotte Jones, "preceptress in miniature painting and miniature painter to the Princess Charlotte." The paintings are fine examples of the artist's work, especially the last one, in which the Princess appears as a full-grown woman twenty years of age; and the reproductions will be worthy of the originals. As for the text, it is intended not only to form a commentary on each successive portrait, but also to serve as memoirs of the life and times of Princess Charlotte. Much valuable material for that purpose may still exist in MS., and Mrs. Herbert Jones would be grateful for any communication on the subject from the owners of such documents.

THE sixth volume of Bracton's *Commentaries on the Laws and Customs of England*, edited by Sir Travers Twiss, has recently appeared in the Rolls Series, concluding the work. The Introduction throws new light on several interesting points of early English history, and more especially on the Council of Merton in Henry II.'s reign, in which the barons of England made their famous declaration, "quod nolumus leges Angliæ mutare."

Two contributions to the genealogical history of West-country houses have recently appeared. Mr. B. W. Greenfield traces with great care—substantiating his statements by extracts from public records and other authentic sources—the descent of the Somersetshire family of Meriet from the thane Eadnoth, who was slain in 1068, to Sir John de Meriet (of Meriet) and his half-brother, Thomas Meriet, of Stantwich, both of whom died before Henry V.'s reign closed. A good deal of antiquarian matter is scattered over the pages (119) of Mr. Greenfield's brochure, and some new light thrown upon the genealogies of Bonville, Carew, Seymour, and Paynel—names well known in the West of England. The history of the Bretts, of White Staunton, Somerset, from 1483 to 1749 is given by the Rev. Frederick Brown with less minuteness. Two members of the family gained some distinction—viz., Edward Brett, who was

knighted by Charles I. for the gallantry he displayed at the battle of Lostwithiel (1644), and Dr. Richard Brett, one of the translators of the Authorised Version of the Bible, and Fellow of Lincoln College, Oxford. The manor of White Staunton was sold at the beginning of the last century to Sir Abraham Elton.

MR. ALFRED N. PALMER, of Wrexham, has published, as a pamphlet (Manchester: Henry Gray), a paper that he read a year ago before a local society, on "The Town, Fields, and Folk of Wrexham in the Time of James I." This contains a valuable contribution to the history of ancient common tenures under the manorial system; and we are glad to see from the Preface that Mr. Palmer hopes to publish, from time to time, similar accounts of neighbouring townships.

THE new number of the *Genealogist*, with which a fresh series of this periodical begins, is full of interesting matter. A reprint of the Visitation of Berkshire taken in 1566 is commenced. The paper on the ravishment of Sir John Eliot's son proves by historical evidence that Mr. Forster's statement in the *Life of the patriot* is incorrect. There are copious extracts from parish registers, notes on two or three old families, and a review of the metrical Chronicle of Edward the Black Prince, recently published by Mr. Fotheringham. Altogether the number is a very good one, and the new editor—Mr. Walford Selby—deserves our congratulations. The first instalment of the new Peerage by G. E. C. occupies thirty-two pages (separately numbered), and is a marvel of patient industry and unbiassed judgment.

THE *Norwich Mercury* recently obtained a series of its own issues from 1727 to 1749, together with some odd copies for 1721. It has now a complete file from 1727 to the present time. When the paper was first started is not known with any certainty. The date commonly assigned is 1714; but this is based only upon a statement in the number for June 2, 1744, recording the death of Mr. W. Chase, which says that he had printed the paper for "about thirty years." But it is not affirmed that he had founded the paper, or even that he was the first printer of it. We make these remarks *à propos* of a facsimile of the number for January 14, 1727, which the editor has sent us, with the intimation that he purposes to continue reprinting all the numbers for that year by way of a supplement for his subscribers—a most laudable design.

ACKNOWLEDGMENTS.

WE have on our table:—*The English Flower Garden*: Style, Position, and Arrangement, followed by a Description of all the Plants best suited for its Embellishment, by W. Robinson, illustrated with many engravings (John Murray); *The Elements of Political Economy*, by Emile de Laveleye, translated by Alfred W. Pollard (Chapman & Hall); *Reminiscences of Travel*, in Australia, America, and Egypt, by Richard Tangye (Sampson Low); *Essays on Parliamentary Reform*, by the late Walter Bagehot (Kegan Paul, Trench, & Co.); *French Palaces, and other Essays*, by Robert Cutlar-Fergusson Hannay (Elliot Stock); *Essays on Diet*, by Francis William Newman (Kegan Paul, Trench, & Co.); *The Golden Decade of a Favored Town*: being Biographical Sketches of Characters connected with Cheltenham, by Contem Ignotus (Elliot Stock); *Broken Ideals*: a Novel, in three volumes, by J. Bowles Daly (Remington); *Hospital Management*: being the Authorised Report of a Conference on the Administration of Hospitals, edited by J. S. Clifford Smith (Kegan Paul, Trench, & Co.); *Hints in Sickness*: Where to Go and What to Do, by Henry

C. Burdett (Kegan Paul, Trench, & Co.); *Joseph Barclay*, Third Anglican Bishop of Jerusalem: a Missionary Biography (Partridge); *Grammar and Logic in the Nineteenth Century*, as seen in a Syntactical Analysis of the English Language, by J. W. F. Rogers (Trübner); *A Guide to the Legal Profession*, by J. Herbert Slater (Upcott Gill); *Mathieson's Vade Mecum for Investors* (Simpkin, Marshall, & Co.); *An Almanack of the Christian Era*: a Record of the Past and Glimpse into the Future, based on Solar Physics, by A. H. Surton (W. H. Allen); *The New Principia*; or, the Astronomy of the Future, by Newton Crossland (Trübner); *Work for Women*, by Elizabeth Kingsbury (Bickers); *Good Lives*: Some Fruits of the Nineteenth Century, by A. Macleod Symington (Edinburgh: David Douglas); *Life and Teaching of John Ruskin*, by J. Marshall Mather (Manchester: Tubbs, Brook, & Chrystal); *Rambling Sketches in the Far North and Orcadian Musings*, by R. Menzies Fergusson (Simpkin, Marshall, & Co.); *The Course of Empire*: Outlines of the Chief Political Changes in the History of the World, by Charles Gardner Wheeler (Boston, U.S.: Osgood); *Sithron*, the Star-Stricken, translated from an Ancient Arabic Manuscript, by Salem ben Uzair (Redway); *Cleanings from God's Acre*: being a Collection of Epitaphs, by John Potter Briscoe (Hamilton, Adams, & Co.); *Letters to a Son preparatory to School Life*, by Francis Burdett Money Coutts (Simpkin, Marshall, & Co.); "Anchor Series"—*Strawberry Hill*, by Clara Vance, and *Glencoe Parsonage*, by Mrs. A. E. Porter (Edinburgh: Gemmell); *Original Essays*, by S. Tolver Preston (Williams & Norgate); *Evolution as Taught, a Myth Illusive and Degrading* (Ballantine, Hannon, & Co.); &c., &c.

ORIGINAL VERSE.

SCHUBERT'S SYMPHONY IN B MINOR.

I SHUDDER at the awful airs that flow
Across my soul; I hear crushed hopes that fall
And flutter their brief wings and sudden fall—
Wild tender cries that sing and dance and go
In wonderful sweet troops. I cannot know
What rends within my soul what unseen veil,
And tells anew what strangely well-known tale
Of infinite gladness and of infinite woe.
Was I long since thrust forth from Heaven's door,
Where in that music I had borne my part?
Or had this symphony its birth before
The pulse of nature turned to laws of art?
O what familiar voice, from what far shore,
Calls to a voice that answers in my heart!

H. HAVELOCK ELLIS.

MAGAZINES AND REVIEWS.

AMID the dearth of anything of permanent value in our magazines recently, it is refreshing to come upon an article in this month's *Macmillan* on "The Literature of Introspection," by M. A. W. It is a finely conceived and carefully written piece of criticism. Its general object is to illustrate the value of the literature of reverie as a means of extending psychological knowledge and power of expression. It deserves attentive reading.

WE have received the first number of the *Revue internationale*, which is to appear at Florence once a fortnight under the direction of Prof. de Gubernatis. The editor states, in a Preface, that he hopes to fulfil a dream of twenty years ago by presenting a complete review of civilised literature and thought. This number gives a fair promise. Among the articles is a plea, by Prof. von Holtzendorff, for a Chair of Roman Law to be held by jurists of all nations; an essay on Belgian politics by M. Emile de Laveleye; the lecture delivered at Bristol last September by Prof. Max Müller on Rajah Bammohun Roy, and now first published; a criticism of Paolo

Ferrari, being the first of a series of articles on the modern Italian drama; and an excellent notice (descriptive rather than critical) of recent novels. At the end are letters from Paris, Berlin, Vienna, Stockholm, Belgrade, and other cities. Each article is presented in a French which would do credit to a child of Paris. The English agents for the *Revue internationale* are Messrs. Trübner.

THE *Theologisch Tijdschrift* for January contains a noteworthy article by J. H. A. Michelsen against the critical conclusions of Dr. Westcott and Dr. Hort as to the text of the New Testament; a copious collection of facts supports his argument. Dr. Prins throws much light on the seemingly contradictory reasons given in the Gospels for the parabolic form of Christ's teaching; Dr. Blom discusses the pictures of future calamities in the middle of the Book of Revelation. The reviews and notices of books are of less importance than usual.

THE EGYPTIAN QUESTION.

I.

How we Defended Arábi and his Friends: a Story of Egypt and the Egyptians. By A. M. Broadley. Illustrated by Frederick Villiers.* (Chapman & Hall.)

MR. A. M. BROADLEY is well known in India, better in Tunis, and best in Cairo, where his defence of "[Ahmed] Arábi the Egyptian" (= El Mizri, i.e., of Egypt) made an epoch. He has done well to wait for a year till the collapse of the new Joint Control, Egyptian and English; and his portly volume appears at a most timely hour when the Nile Valley threatens to be the burning question of 1884. He speaks of events *quorum pars magna fuit*; his able special pleading utters no uncertain note; and his motto ("Allah make thee conqueror, O Arábi!") appears in Arabic on the binding and the title-page (vilely written), and in English on pp. 56, 173, and 502. Nor does he spare, for the benefit of the very few who can read between the lines, some choice innuendos.

The tragi-comedy begins from the beginning retainer in London, and culminates in the catastrophe (chap. xxv.), the tale being told in a chatty, readable style which conceals a variety of sharpish stings. The curtain draws up on the clever tactics of Mr. Secretary Borelli Bey and the treacherous obstruction of his chief, Riyáz Pasha. By pluck, persistence, and working the home press, Messrs. Broadley and Napier secured, in the preliminary skirmish, "three considerable advantages—viz., admission to the instruction, or enquiry; a right to address the court, and, what was more important, to argue from a political point of view." The enemy was then short-sighted enough to formulate the following charges against (Ahmed) Arábi and others, who were accused

1. Of having hoisted the white flag at Alexandria on the morning of the 12th July . . . and at the same time of having caused the burning and pillage of the said town.
2. Of having excited the Egyptians to arm against the Khedive.
3. Of having continued the war notwithstanding the news of peace; and
4. Of having excited civil war, and carried devastation, massacre, and pillage into Egyptian territory.

The cause was now virtually won. Arábi Pasha's correspondence proved that, so far from being a "reb," he became commander of the troops appointed to defend the country, in a legal manner, by order of the Sultan, the Khedive, and the Chamber of Notables, with the sanction of the nation, all Egypt being

* Thirteen illustrations of photo-mechanical printing; the first I ever saw, and the very last I ever wish to see.

behind him. Two letters from H.I.M. the Sultan disclaim all confidence in "Ismaïl, Halim, or Tewfik," and openly offer Egypt to "the Egyptian." It was easy to establish the fact that Arábi was declared a rebel because he did not beat the English at Alexandria, as he was ordered to do; and that he was made the scape-goat for Khedivial and national sins. As Mr. Punch says, "Tools are made to be sold." Despite the Blue-Books, those melancholy memorials of mistakes, whose "aim is to disclose as little as possible, to make the rough smooth, the crooked straight, and to create pleasant impressions of a more or less ambiguous and indistinct nature," it was equally easy to prove the existence of a National movement and a National Party consisting of some five millions of souls, and officered by princes and princesses; ministers and presidents; the National Council and Assembly of Notables, Patriarchs and Rabbis, Ulama and Kázis, the highest officials and, briefly, "all Pachadom."

To resume the long story. Political imbecility, financial mismanagement, the employment of *bouches inutiles* with monstrous salaries, and the greed of bourgeois-shareholders raised up universal Egypt against England and France; and she found a fitting leader in Arábi, the Fellah-pasha. The Porte, hoping once more to conduct into shrunken and starveling Constantinople a Nile flowing *live* and piastres, resolved that the Khedivial family should, in Napoleonic phrase, "cease to reign." Grand old Mohammed Ali was to be succeeded by a mere Pasha, or general, removable at will, and retainable only while *douceurs, avanies*, and tributes came in regularly. Hence the scandalous gift of the Medjidiah and the flattering letter to the future Rebel. But the Fellah is *né malin*. He countered the Turkish project by a hint about transferring his allegiance from a Caliph ("Successor"), whose claims rest upon a dubious base, to the Sherif of Mecca, the direct descendant of the Apostle of Allah, whose right of succession, if he chose to assert it, is indefeasible. So England was left to hack at and, lastly, to cut the Gordian knot, and to destroy a nationality of whose birth and being she was profoundly ignorant.

And here the question is—Had Arábi and his two fellow-*poseurs*, Ali Fehmi and Abd el-Al, the head, the heart, and the hand to control this same National movement? The least sign of weakness would have made the programme something of this kind. Forced requisitions to be called gifts and contributions. Turks and Circassians, Bulgarians and Albanians, to be abolished by deportation to Fayzoghlu. A general cutting of Coptic and Armenian throats; and a wiping off of the "vipers," as Arábi calls the village usurers. A wholesale dismissal of European *employés*. The absolute repudiation of debt; and, lastly, severance from the civilised world, and the final triumph of El-Islam. I do not doubt that under such circumstances and with such expectations "Egyptian nationalism was a genuine, spontaneous, and universal expression of the aspirations of five millions of Egyptian people" (p. 434).

To return to our review of the melodrama. When all Cairo was looking forward, in pleased excitement, to a "public washing of dirty political linen," and when even the longest heads could not see a way out of the *impasse*, the Commission of Enquiry was suddenly resolved into a fancy court-martial, before which the seven accused were brought upon the simple charge of rebellion; they were condemned to death *en bloc*, and the "legal farce" ended, after a few minutes' display, with a reprieve and a sentence of banishment. Such was the *dénouement* of the drama on a certain Sunday, December 3, 1882.

This "seasonable compromise" was evidently the work of a master-hand. Happily for our

national name, Lord Dufferin had been sent to Cairo; his genuine political sagacity and sound common-sense had taken in the situation, and his acuteness had suggested the "arrangement out of court." The French party, jealous and hate-full as ever, had been charmed with our dilemma: if put to death, Arábi would have become a *Shahíd*, or martyr; if allowed to live, it was because the Káfir feared to kill him. Our "lively neighbours" revenged themselves upon Lord Dufferin by declaring *Ce n'est pas un homme sérieux*. The saying was neat and terse—only untrue.

I was in Egypt during the *cause célèbre*, and found reason to blush for the general bearing of Europeans, including the local press, and especially the *Egyptian Gazette*. With a few notable exceptions the residents had shown excessive poltroonery. The only explanation is that they were surprised, scared, demoralised by the fanatic soldiery, and by the murderous police taking part with a mob dastardly, superstition-smit, and bloodthirsty as it was in the days of Hypatia. Whenever and wherever a gallant little knot of Europeans combined to defend itself against the *canaille*, they fled like a flock of sheep. It is well to note and to remember the fact, especially throughout the country parts of Egypt, where bad days may still be in store. But men who have been scared are rarely merciful; after they get the upper hand they would be as cruel as they were cowardly. It was a sight to see their hand-dog looks, and to hear them whining "he showed us no pity," when they learnt that Arábi and Co. were not to be *sus, per coll.* or shot, or even flogged at a cart-tail.

In Mr. Broadley's little picture gallery only one figure is made to stand out from the mass of human matter around it. Yet his hero, Arábi the "Saviour of Egypt," is essentially *unheroic*. The big, burly, brawny Fellah-pasha had a certain measure of command; but those he commanded were dwarfs, cripples, and deformities utterly unfit to make a nation. He has never shown even the vulgar quality of personal courage. He did not "feather his nest," like the normal Pasha; but neither did he disdain to acquire the proprietary village of Hurriyah ("Liberty"), near Zagázig. His coadjutors were poor creatures; and their *visages patibulaires*, aided by the photo-mechanical printer, speak for themselves. Ali Fehmi, "the chief engineer," boasts (p. 319), "If I had completed the works at Tel-el-Kebir, your countrymen would not have taken them so easily!" Perhaps. The final battle was fought at a simple outpost, a first line of trenches dug in the desert. The main defence was to be near Zagázig, where the hoed and flooded fields, cut by a network of small canals, would have been ugly to cross as that about Kafr Dawár. But, with an inconsequence which denoted all their actions, Arábi and his Arabists neglected to lay out the second line; and thus the decisive action took place on ground where half-disciplined and unofficered men had no chance against regulars and the admirable arrangements of their general.

It is amusing to inspect the dwarf figures around the Colossus. Sir E. B. Malet "erred from a complete want of trustworthy information" (p. 352); but how could it be otherwise? "Mahdi or Saviour" (p. 353) gives a measure of what he was allowed to learn. Very small indeed looms the "young and amiable Prince" of official rose-water. His father describes him as having *ni tête, ni cœur, ni courage*; others, as "weak and capricious, inexperienced and unworthy;" and his "almost indescribable unpopularity" will go down to posterity in the Fellah's rhyming doggerel (p. 503):—

'Ant-faced Tewfik! who bade thee place
Thy country in such parlous case?'

Imbecility of purpose, combined with "honest

love of intrigue for its own sake," is the one sin never forgiven in an Eastern ruler; and Mr. Broadley is justified in quoting (p. 377): "As long as Tewfik reigns there will be no peace for Egypt."

The portrait of Riyáz Pasha is etched in with nitric acid. He is the typical donkey-boy on horseback, the best disliked man in Egypt; and this eminence he owes only to his own merits. The son of a Jew renegade, he was taken from the streets to become a "gaudily dressed long-haired boy in the household of Said Pasha"—a den of unspeakable abominations. His bad French, learnt late in life, his mean appearance, his croaking accents, and his ill-fame for treachery and over-astuteness were neutralised by the strong will and tenacity of the Hebrew, and by the rabid fanaticism of the "vert;" and, risen to power by the ruin of his patron, he became a *persona grata* in the eyes of Lord Beaconsfield. His ignoble treatment of Chinese Gordon should not be forgotten by Englishmen. "Pecuniarily honest," he has girdled himself with relations highly placed and well paid by the public service; and they must be "squared" on all occasions. He is vindictive as a Macabre: "Riyáz Pasha and I [said M. Jablin after writing *L'Égypte nouvelle*] cannot live in the same country now!" He seems to have treated Mr. Broadley with the courtesy becoming his origin. Turks and Egyptians are gentlemen in official communications; this man borrows the worst French style (and what can be worse?) from the sycophant clerks who conduct his correspondence. He should be compelled to follow his feeble, unstable chief; and, until he does so, "he will ever be a thorn in our side."

On the other hand, Mr. Broadley is thoroughly unfair and unjust to Sherif and Nubár Pashas—*ad majorem Arabi gloriam*. Sherif is no genius, nor was Lord Melbourne, but he is something better for his position: he is a gentleman by birth and education, in manners and ideas. Nubár, of the International Tribunals, has all the talents of the Armenian—perhaps the cleverest race that now exists; and, as his long career proves, he is a statesman with progressive ideas who has no terror of innovation. He has ever proved himself a firm friend to England, and he will continue to do so.

After the tragic-comic catastrophe the colours of the book fade for a while; yet there are tid-bits eminently worth digesting. Home-readers will do well to take to heart the following sentence, whose contents I have vainly repeated to them a dozen times:—

"In no part of the world do women contrive to exercise so much real political power as in the East; and there is probably no Oriental country in which their influence is so potent a factor in State affairs as in Egypt" (p. 373).

It is by no means difficult to guess how the barrister-at-law would see the "riddle of June 11 and June 12," when the main square of Alexandria was burnt. A most interesting document (pp. 440-50) is Arábi's memorandum of Egyptian reform (November 25, 1882), printed in parallel columns with Lord Dufferin's celebrated Reorganisation Scheme (February 6, 1883). The former commands our attention when he proposes a constitutional government with a "council of ministers, each responsible for his acts towards the whole cabinet, and the ministry, as a body, responsible to the country": the clog is absolutely necessary if "the ruler of Egypt must be an Egyptian," though this has never happened since the days of the Pharaohs. Not equally good is the idea of an Elective Chamber and a Chamber of Notables, chosen by free vote, to remain in office for five years, with legislative powers and a consultative voice for government use. Surely one chamber of 'Umdah (notables) is enough, and over-enough, to begin with. But readers must study the document for themselves.

At length "Araby the Blest" is shipped off for the "Paradise of Adam;" and the author, concerning whom the vilest reports were spread, leaves Egypt in the form of a "Cookite." He bequeaths an especial sting in his last chapter, "Egypt Present and To Come." In capitals he tells us

"WE MUST FALL BACK ON THE NATIONAL PARTY: Arábi and his friends must be allowed to return from Ceylon and assist us in giving 'a fair start' to Egypt—an undertaking which differs essentially from a mere personal 'fair start' for the Khedive."

He assures us, and with truth, "a twelve months' dearly purchased experience has taught us that our last restoration was a great political blunder;" and he gives his candidate a prime good character for aiming at "justice, administrative honesty, personal security, and political equality."

It is not impossible that Arábi's services may be positively required. The coming question is the Sudan, which has already assumed formidable dimensions, and which will, if further mismanaged, attain gigantic proportions. In Cairo I saw a train-full of half-uniformed peasants bearing bag and baggage, including Remingtons. Some ten thousand of these wretches were to be mustered at Suez, and sent, under Gen. Hicks, to the Upper Nile provinces with the view of putting down an insurrection which we should have nipped in the bud. They looked already beaten, and I pitied the officers who were to command them. Then, as now, the arch-enemy was El-Mahdi, the "false Prophet" of the European Press, a title which very exactly describes what he is not. D'Herbelot has told the world that the Twelfth Imám or Antistes, the lineal descendant of the Apostle of Allah, and the legal religious head of Pan-Islamism, born in A.H. 255 (= A.D. 868), was Abu 'l-Kásim Mohammed, surnamed El-Mahdi, or the Director (in the path of the True Faith). He mysteriously disappeared (probably murdered) under Caliph El-Mohtadi; a name from the same root (El-hady = salvation), No. 14 of the Abbasside or Baghdad House. One of the many *Redivivi* noticed in history, he declared that he would remain hidden, hence his title "El-Mutabattan," and he would re-appear in the last days; he would lead a reformed El-Islam to universal dominion, and he would thus prepare the way for certain other second comings. Consequently, every great political heave of Mohammedanism, in Africa as in Asia, has thrown up one or more Mahdis, mostly impostors, but sometimes, I doubt not, honest and self-believing enthusiasts. They generally die at the hands of their bigoted and infuriated mobs; but, meanwhile, they may do abundant damage. I found little was known in Cairo of this latest "Director" except that he is an inspired carpenter and dervish. Even his name, "Mohammed Ahmed" of Dongola, means nothing. Great men, religious or laical, always prefix, on promotion, either "Mohammed" or some variant; thus Tewfik is Mohammed Tewfik, and Arábi is Ahmed Arábi.

"The Mahdi of the Sudan," said Arábi, "is the enemy of the Arabs because we know him to be an impostor." We are Sunnis, and believe the Saviour of Islam [?] will come of the Arab tribe of Koreish [Kuraysh], to which I myself belong." Setting aside this peculiar claim, we note that Arábi holds to the Fatwá or religious decree issued by the chief Ulema of El-Azhar. But I vehemently doubt that Fellah troops or even the Turkish Nizam, officered by Europeans, will fight against any Mahdi; and I believe that if they do fight it will be in a half-hearted way that secures defeat. Sir Evelyn Wood's "curious experiment" may have done much to raise the status of the Egyptian soldier; and Baker Pasha may

be in a fair way to create an "intelligent, active, and ubiquitous provincial constabulary." But neither of these able and experienced officers could prevail against Fellah superstition. Arábi can, and only Arábi can. The frightful defeat of Hicks Pasha and the destruction of the two relieving parties from Suakin suggest, moreover, that, while "The Egyptian" raises the Bedawin tribes, Kabbábish and others, our only remedy for the evil will be five thousand British bayonets—costly, but not so costly as doing nothing.

For the Sudan, once thoroughly aroused, would light a fire sufficient to enflame the Moslem world. It is sad to read such craven counsels as retreating to Khartúm, and even fixing the frontier at Assoan, and to think at the same time how such measures would but increase the evil. Setting aside the sentimental view, the wilful waste of blood and gold poured during the last fifty years into the "Equatorial Provinces," our mal-advisers would create a focus of fanaticism and of aggressive Islamism that would begin by extending its influence throughout Northern Africa from Suez to Sús. It would so weaken Egypt that the "King of Kings," Johannes of Ethiopia, would find ample opportunity to carry out the plans of the last three centuries. It would give new life to the slave trade, the serpent scotched and not slain by Baker and Mr. Hake's "uncrowned king." I need not trouble you with a host of minor matters, such as closing the heart of Africa to travellers, and allowing these wealthy regions, where European interests are rapidly developing, to relapse into utter barbarism.

But it is time to take leave of Mr. Broadley, and, in so doing, I must compliment him upon his exceptional freedom from mistakes. He must not, however, describe El-Azhar as a "Moslem university almost as old as Islam itself" (p. 175). In p. 193 he is unjust to my noble and heroic friend the late Abd el-Kadir. "Molasem" (p. 232) is evidently a misprint; but "Ulema and journalist" (p. 237) sounds very badly: 'Ulema, like 'Umdah, is a plural form. Is it pedantic to remark that the sentence "Osman Pasha Fouzy was neither deprived of his honours or rank" (p. 371) is school-girl English, or, rather, not English at all? The note (p. 475) "Generally written Mahdi; I think Mehdi the more correct reading of the Arabic," should be erased; and to explain Mahdi by Messiah introduces a misleading idea. Finally, I must join issue with the learned barrister-at-law upon the subject of English Freemasonry, at least out of England. I have always found it acutely political wherever politics raged, and mostly used by the Protestant as a weapon against the Catholic. In Syria it has admitted not a few Moslems, and some of them are, perhaps, the completest rogues I ever had an opportunity to study.

RICHARD F. BURTON.

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CORRESPONDENCE.

THE EPITAPH ON THE COUNTESS OF PEMBROKE.

Athenaeum Club: Jan. 4, 1884.

Permit me to tell your correspondent the story of the Countess of Pembroke's epitaph, with a preface that may be generally useful.

In the Jacobean age the *herse* was a stage of wood, with sable drapery, set up in the centre of the church to support the coffin during the funeral, and afterwards removed to stand over the grave in the chancel or chapel until the marble *tomb* was ready to replace it. While the *herse* was so standing, a poetic mourner might lay upon it a scroll containing appropriate verse. Such a written scroll was an *epitaph*.

In October 1621 William Browne laid upon the *herse* of the Countess Dowager of Pembroke, then standing in Salisbury Cathedral, an epitaph—a scroll in which he had written these very lines, without stops or signature:

"Underneath this sable Herse
Lyes the subject of all verse
Sydneyes sister Pembrokes mother
Death ere thou hast slaine another
Faile & learn'd & good as she
Tyme shall throw a Dart at thee
"Marble Pyles let no man raise
To her name for after dayes
Some kind woman borne as she
Reading this like Niobe
Shall turn Marble & become
Both her Mourner and her Tombe"

Collectors of such pieces wrote this, often from imperfect memory, in their books.

In 1650 William Browne wrote in a book some of his shorter poems, among them this epitaph, and signed his name thereto, eight years before any version of the epitaph appeared in print, and 106 years before Peter Whalley, editing Ben Jonson's works, claimed it for that poet.

William Browne's book is in the British Museum, Lansd. MS. 777. In 1815 it was privately printed by Sir Egerton Brydges, who, however, fancifully re-arranged the poems, and did not understand this epitaph.

HENRY SALUSBURY MILMAN.

"CAESAR DOTH BEAR ME HARD."

London: Jan. 7, 1884.

The note Mr. A. H. Bullen answers in the ACADEMY of December, 29 was, of course,

merely supplementary to what appeared in the ACADEMY some two or three years ago, and should have been read in that connexion. The phrase "to bear one hard" was compared with Chaucer's

"Only that point his people bare so sore;"

and this Chaucerian expression was shown to be a rendering of *aeque ferre*. This interpretation yields an excellent sense in the three passages in Shakspeare where the phrase occurs—a better sense in two of them than that Mr. Bullen suggests, and as good in the third. In the line "Caesar doth bear me hard; but he loves Brutus," the sense "dislikes" is better than "watches closely," "eyes with suspicion." So in the lines

"Caius Ligurius doth bear Caesar hard
Who rated him for speaking well of Pompey,"
"watches closely," "eyes with suspicion," is not satisfactory. In the third passage—all the passages, oddly enough, occur in one play—

"I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and
smoke,
Fulfil your pleasure,"

either "if you suspect me" or "if you dislike or object to me" may pass for a rendering. And in passages in Ben Jonson and in Massinger where the phrase occurs the meaning "dislikes" is, I think, preferable. However, this meaning will not suit the passage quoted by Mr. Bullen from "The Scornful Lady." Is it possible that there may be two phrases "to bear hard"—one Latinistic, one equestrian? The point deserves investigation.

Meanwhile, if will someone derive and illustrate the equestrian phrase, the phrase to *bear a horse hard* in the sense of "to keep a tight rein over"? Such a use of *bear* is surely to be noticed. It may come, I suppose, from the idea of "holding up." Was it ever common to speak of *bearing a horse* either hard or softly?

JOHN W. HALES.

THREE GREEK BIRD-NAMES.

Preston Rectory, Wellington, Salop:
Dec. 24, 1883.

I ask permission to notice certain similar Greek bird-names, two of which occur in the *Aves* of Aristophanes, as a rather curious history attaches to them. Dr. Kennedy, in his admirable verse-translation of this play—a translation which, while it rivals those of Frere and Cary (themselves excellent) in spirit, versification, and wit,* surpasses both in its literal rendering of the Greek—gives "pelicans" as the meaning of the *πελεκάντες* (*τέκτονες σοφάτατοι*) in his note on this passage (l. 1155). The passage itself is thus rendered—

"Skill'd carpenters,
The yellow-hammers: with their hammering beaks
They finish'd off the gates."

In his note Dr. Kennedy explains that "the birds are altered in translation to retain the comic jest." It is, however, quite certain that the bird denoted here is not a pelican, but a woodpecker; consequently, it is quite possible to retain the jest by the exact rendering of this bird-name,

"Skill'd carpenters, the woodpeckers, they pecked out the gates."

Yellow-hammers are objectionable for two reasons. In the first place, this bird's proper name is "yellowammer"—i.e., the "yellow

* Many of Dr. Kennedy's renderings are very clever and witty—e.g., "The father of the lark" (*κόρυθος*), which was buried in the son's head, "lies dead at Buryhead" (476). Dietrephes *νυλ ξουθός* *ιππαλεκτρών* is "Colonel Horsecock of the Bufts" (793). The two old men who come to treat with the birds *ἀν' ἀνθρώπων* are "from the Isle of Man."

songster," the *h* being an insertion; secondly, the hammer is hardly the instrument with which one works in wood. Besides the *πελεκάντες*, as above, Aristophanes also mentions the *πελεκας*, together with the *πελεκίνος*, in l. 884; so that under two very similar forms of the word two different birds are denoted. The *πελεκίνος* is most probably the pelican, or water-bird of that name. Aristotle (*H. An.* viii. 14, § 2; ix. 11) uses *πελεκάν* (plural *πελεκάνες*) absolutely for the pelican alone; but his expression, *οἱ ἐν τοῖς ποταμοῖς*, implies the existence of land-birds of that name, as Schneider has clearly shown. Hesychius long ago explained *πελεκάν* as *ὄρνειον τὸ κολλάτον καὶ τρυπὸν τὰ δένδρα*; "quo sensu," says Jacobs (*Annot. ad Aelian N. A.* iii. 20), "Aristoph. Av. 1155, *πελεκάνας* jocose adhibet ad trabes dolandas." It seems curious that birds so very dissimilar in form and habit as the woodpecker and the pelican should be called by one and the same name. The root of the word is clearly *πελεκεω*, "to hew with an axe;" the use which the woodpecker makes of its beak probably suggested the name, while the form of the long, strong, pointedly curved upper mandible of the pelican may have been the reason of its name. I do not know whether any other Greek author than Aristophanes definitely uses *πελεκας* for a woodpecker. A more common name of this bird is *δρυκολάπτης*, as used by Aristotle, or *δρυκολάπτης* in *Aves*, 480. However, it seems certain that the name of *πελεκας* to denote a woodpecker gradually fell into disuse, and that the word was at length restricted to mean the pelican. Latin classical writers do not appear to have adopted this Greek word; *pelecanus*, or *pellicanus*, however, is used by Jerome in Ps. ci.; Pliny (x. 47) has preserved for us the Greek word *δουκρόταλος* (evidently from his description "a pelican"), which does not appear to exist in any of the writings of the Greek classical authors; *onocrotalus* also occurs in the Vulgate (Lev. xi. 18). Cicero (*De Nat. Deor.* ii. 49) evidently refers to what Aristotle has said respecting the alleged habit of the pelican to swallow shell-fish and, after a partial digestion, to throw them up again and pick out the flesh from the opened valves, but he calls the bird *plutea*, which modern naturalists apply to the spoonbill. Pliny merely repeats Cicero's account, and calls the bird *platea*. But perhaps the most curious thing in connexion with the pelican is the old story about its feeding its young ones with its own blood; and, as this story seems to imply the probability of our English word "pelican" having been once used for some other than the water-bird of that name, I will return to it on another occasion.

W. HOUGHTON.

THE MYTH OF CRONUS.

Settrington, York: Jan. 7, 1884.

To take counsel of Hottentots or Maoris in order to interpret the Hesiodic poems is a dangerous and needless process, if they can be easily and reasonably explained as transparent nature-myths. A study of the Vedic hymns enabled Bréal and Kuhn to found that school of scientific mythology which, during the last forty years, has interpreted, with marvellous sagacity and success, the greater number of the Greek myths; and it seems reasonable to assume that the few obstinate legends which have hitherto resisted analysis will ultimately yield to the powerful philological solvent which, in other cases, has been so successful, without our being obliged to resort to a nostrum which, if tested by results, has hitherto proved to be "no method at all."

Fully admitting, as Mr. Lang asserts, that no satisfactory interpretation of the myth of Cronus has, as yet, been advanced, I am, nevertheless, loth to give it up as hopeless, and would venture

to submit, for his consideration, a solution on the old orthodox lines.

To begin with, it may be affirmed that the explanation of the name Cronus, which Mr. Lang attributes to Max Müller, but which is really, I believe, due to the acuteness of Welcker, has been generally accepted by mythologists as sufficient. Hence we may regard Zeus or Dyaus, "the bright sky," as, originally, the son of Uranus or Varuna, "the overarching heaven." Therefore, we may assume that Cronus, who is not a Vedic conception, has been interpolated in the genealogy of the celestial personages owing to a comparatively late Hellenic *Volks-Etymologie*, which arose out of a misapprehension as to the meaning of the epithets *Kρονιος* and *Kρονιδης* applied to Zeus. Hence the myths originally told of Uranus and Zeus were transferred either to Uranus and Cronus, or to Cronus and Zeus. Anyhow, we are justified in interpreting the legend of Cronus as a legend relating to some aspect of the heavens.

We may now attempt an explanation, as a nature-myth, of the story of Heaven swallowing and disgorging his own children, as well as the stone which had been given him by the Earth. The key seems to lie in the physical fact that the actual stone believed to have been disgorged by the Heaven was religiously preserved in the temple at Delphi. This stone, which fell down from heaven, must have been an aërolite. Other such aërolites were, we know, treasured and revered in other temples. At Ephesus "the image which fell down from Jupiter" (*διοκερής*) was regarded as an image of Artemis, a daughter of Heaven. At Tauris, according to Euripides, there was another meteoric image of Artemis, *διοκερής ἀγαλμα, οὐρανοῦ πέσμα*. At Athens, as Pausanias and Pliny relate, there was another, which was considered to be an image of Athena, a daughter of the Sky. The Palladium of Troy was also doubtless a meteoric stone; and we may probably regard the mis-shapen copper idol figured in Schliemann's *Troja* (p. 168), which exhibits the familiar form and appearance of an aërolite, as a reproduction, on a smaller scale, of the Palladium itself, which fell from heaven.

With this clue the rest of the myth presents no insuperable difficulties. The innumerable children of the overarching heaven are the stars—babes born in the evening and constantly swallowed up by their parent a few hours after birth. A flight of falling stars—possibly the November meteors—would be the disgorgement of the children who have been swallowed. The meteoric stone preserved at Delphi may have come down among such a flight of falling stars. This stone, which—though it came down from heaven—was to all outward appearance a terrestrial rather than a celestial body, was therefore said to have been presented by Mother Earth to Father Heaven, and disgorged by him together with his true children, the falling stars.

The probable connexion of the words *sidus* and *σίδηρος* indicates that the earliest knowledge of metallic iron was derived from aërolites, many of which are solid masses of "meteoric iron." One of these of crescent form may have given rise to the legend of the "iron" or "sideric" sickle. The story of the mutilation is more difficult to explain; but it may be suggested that possibly the crescent moon was regarded as mutilating the centre of the sky to prevent him from procreating the infant stars whom, at their setting, he carried down and hid away in dark places of the earth.

Thus the main elements of this curious myth can be explained on the same principles by which so many of the Greek nature-myths have already been interpreted. Whether, with Mr. Lang, we should consider that "the irrational element in Greek myths is a survival from savagery," or, with other mythologists, believe

that these myths are merely poetical presentations of natural phenomena; whether, also, with such explanations ready to hand, it is a scientific and necessary procedure to go to Australian savages for the interpretation of the poetic literature of the Periclean Greeks—these are questions which, adopting Mr. Lang's appeal, I leave "to the world and the ages" to decide.

ISAAC TAYLOR.

Jan. 7, 1884.

Mr. Lang, in his interesting letter in the ACADEMY of January 5, refers to the universal diffusion of a certain class of fables, in which one divinity figures as the devourer of another. This form of myth is probably nothing more than the manner in which the striking phenomena of eclipses of the heavenly bodies present themselves to the savage mind. The Australian story of a creative god swallowed by the moon, and disgorged on the latter being threatened with a tomahawk, is a transparent allegory of a solar eclipse, a phenomenon ascribed in China to the devouring of the luminary by a dragon frightened into abandoning its prey by a general *charivari*.

The fable of the divinity who swallows and disgorges his offspring is probably an apologue of the eclipses of Jupiter's satellites. That these occurrences are visible to the keen sight of savages is proved by a Yakut (native of Siberia) having told a traveller that he had seen "a great blue star eat up four little stars, and then cast them up again." Here we have the myth of Cronus in its rudimentary stage.

E. M. CLERKE.

A BUDDHIST BIRTH-STORY IN CHAUCER.

Highgate: Jan. 7, 1884.

Referring to Mr. Francis's communication in the ACADEMY of December 22, Prof. Paul Meyer asks me to point out that ten years ago, in the pages of *Romania*, Prof. d'Ancona, in examining into the sources and versions of the eighty-third story in *Cento Novelle antiche* (analogous to the incident of the robbers in Chaucer's "Pardoner's Tale"), had already given an analysis of a Buddhist story from the *Avadānas* (Julien's translation) as an early form of the legend. He also referred his readers to Liebrecht's assertion of an Oriental origin, comparing similar relations in the *Apostrophal Gospels* and the *Thousand and One Nights*. Versions of the tale by Hans Sachs, Morlinus, and Chaucer, besides others, are noticed (see *Romania*, tom. iii., 1874, p. 182). It is not always easy to know everything written abroad and at home on one's subject-matter; your correspondent may be glad to hear of these studies in the same direction, which seem to have escaped the Chaucer Society in 1875 also.

L. TOULMIN SMITH.

ENGLISH PUBLISHERS AND AMERICAN BOOKS.

Ye Leadenhale Presse: Jan. 5, 1884.

In to-day's ACADEMY you ask how much the author of that amusing American manual of manners, *Don't*, will receive from us as his share of the profit on our reprint. The answer is, nothing. The book is the property of Messrs. Appleton, of New York, who took our *English as She is Spoke*, and we have received from them *Don't* as a set-off. Let us do Messrs. Griffith & Farran the justice to say that they voluntarily stated to us their intention of sending a share of the profits (which cannot amount to much) on their reprint of this little book to the American publishers. In future the shilling vellum-parchment series of books, owned respectively by Messrs. Appleton and ourselves, will be issued by special arrangement simultaneously in London and New York, which, as

an English copyright of an American book can thus be secured, will, on this side of the water at any rate, put an end to piracy.

FIELD & TUER.

["Piracy" is a question-begging appellation. For the present purpose, let us call it "reprinting without consent of the owner of copyright." How simultaneous publication will prevent this we fail to see. It is simply equivalent to the old plan of advance sheets. It is true that English copyright in an American book may be secured by means of *prior* publication in the United Kingdom, if, in addition, the American author be resident (for however short a moment of contemporary time) on British soil. But no method has yet been devised by which an American copyright can be obtained by an English author. We would not be misunderstood. All "arrangements" between English and American authors are to be commended; but they are a poor substitute for international copyright.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 14, 5 p.m. London Institution: "The Art Season of 1883," by Mr. Henry Blackburn.

7.45 p.m. Statistical.

8 p.m. Royal Academy: "Art as influenced by the Men," III., Artists of the Fifteenth Century, by Mr. J. E. Hodgson.

TUESDAY, Jan. 15, 3 p.m. Royal Institution: "The Interest and Usefulness of the Study of Coins and Medals," I., by Mr. R. S. Poole.

8.30 p.m. Zoological: "The Placenta of *Tetracerus quadricornis*," by Mr. W. F. R. Weldon; "Some Crustaceans from the Mauritius," by Mr. E. J. Miers; "Varieties and Hybrids among the *Salmonidae*," by Mr. F. Day.

WEDNESDAY, Jan. 16, 8 p.m. Society of Arts: "Electric Launches," by Mr. A. Reckenzaum.

8 p.m. British Archaeological: "The Remains found in the Anglo-Saxon Tumulus at Taplow," by Dr. Joseph Stevens.

THURSDAY, Jan. 17, 3 p.m. Royal Institution: "The History and Development of the Music for the Pianoforte and its Predecessors," I., by Prof. Ernst Pauer.

5 p.m. London Institution: "Explosives," by Mr. H. Dixon.

8 p.m. Royal Academy: "Art as influenced by the Men," IV., The Renaissance or Poetical Period, by Mr. J. E. Hodgson.

8 p.m. Linnean: "Revision of the Tuber-bearing Species of *Solanum*," by Mr. J. G. Baker; "The Hypopus Question, or Life-history of Certain *Acarina*," by Mr. A. D. Michael; "Burmese *Desmidiaceae*," by Mr. W. Joshua.

8 p.m. Civil Engineers: "The Steam Engine," by Mr. E. A. Cowper.

FRIDAY, Jan. 18, 8 p.m. Philological: "A Dictionary Evening," by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Rainbows," by Prof. Tyndall.

SATURDAY, Jan. 19, 3 p.m. Royal Institution: "Life and Literature under Charles I.," I., by Prof. Henry Morley.

SCIENCE.

The Massorah, compiled from Manuscripts, Alphabetically and Lexically Arranged. Vol. II. Caph—Tav. By Christian D. Ginsburg.

DR. GINSBURG may be heartily congratulated on the substantial completion of his great enterprise, for the two volumes now printed contain the whole of the Massoretic Corpus. It is not difficult to understand the intense feeling of relief with which, as he states in the Preface, after twenty-five years of labour, he now publishes his second volume. The third volume, of which the printing has already commenced, will form in some sort an Appendix, containing an English translation of the Rubrics, a description of the MSS. employed, emendations of manifest errors in the Massorah, and a table of Errata, which in so very large a work the most painstaking attention must of course fail entirely to banish.

The nature of the Massorah is a subject concerning which not merely ordinary readers, but probably also a good many students, have

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only a vague and indefinite notion. Nor is this very much to be wondered at, having regard to the ambiguous manner in which the words "Massorah" and "Massoretic" have been employed. The word "Massoretic" may be applied to the text of the Old Testament as a whole, including consonants, vowels, accents, and other signs, together with such marginal notes as are usually printed in the Hebrew Bible; or it may be taken as excluding the consonants, and having regard to the vowels, accents, and notes; or the word "Massorah" may be employed with special reference to the notes. As applied to the notes, the Massorah has two divisions—into *Massorah parva* and *Massorah magna*, expressions which have reference respectively to the briefer notices in the margins at the two sides of the text, and to the fuller indications given at the top and bottom of the page in MSS.

The origin of the Massorah is involved in obscurity. The stoutly maintained positions of former days that both Massorah and vowel-points came from Moses on Mount Sinai, or from Ezra and the men of the Great Synagogue, are not likely, in these times, to meet with serious defenders. That the Massorah has been derived from diverse sources is sufficiently clear. And, probably, what has come down to us is but a small portion of the whole body of Massoretic tradition. Elias Levita, indeed, speaking with reference to his own observation, says, "I believe that, if all the words of the Great Massorah which I have seen in the days of my life were written down and bound up in a book, it would exceed in bulk all the twenty-four books of the Bible." A vast mass of tradition has, indeed, been preserved in the MSS. still accessible; and it has been Dr. Ginsburg's aim to present this as accurately as possible, leaving it for the critic to determine the relative value of the materials now submitted. It is not, of course, to be expected that Dr. Ginsburg's labours will result in very considerable alterations of the existing text—that is, looking at the matter from the point of view of the ordinary and unlearned reader—for, to the critical student, to obtain a text as accurate as possible is of extremely high importance. Not, indeed, that Dr. Ginsburg's great work is likely to be wholly without influence on interpretation. To take a single instance, the famous passage, Ezek. xxi. 27 (Heb. 32), which the A. V. translates, "I will overturn, overturn, overturn it; and it shall be no more, until he come whose right it is; and I will give it [him]." Here, instead of *lo* with *Vav*, the Massoretic text, according to Dr. Ginsburg, has *lo* with *Aleph*, that is, the negative. This reading may be incorrect; but it is defensible, and is likely to be defended. Dr. Ginsburg's labours will probably be influential also in the department of grammar. Here, again, an example may be given. Gesenius and Ewald were acquainted with only four instances of *dageshed Aleph* (see, e.g., Gen. xliii. 26), trusting to the Massorah as given by Jacob ben Chayim in Bomberg's Rabbinic Bible; while, on a single page of the Carlsruhe MS. of the Former and Later Prophets (date 1105), out of thirty *Alephs* there found, eleven are *dageshed*. This page has been reproduced by the Palaeographical Society, plate 77, Oriental Series.

The preliminary labour which Dr. Ginsburg has undergone in order not only to the presentation, but also to the completion and rectification of the Massorah, has been immense. Ten folio volumes in MS. are a monument of careful toil. And, besides these, he had previously given to the world "The Massoreth Ha-Massoreth of Elias Levita, being an Exposition of the Massoretic Notes on the Hebrew Bible, in Hebrew, with an English Translation, and Critical and Explanatory Notes" (London, 1867). Also, in 1865, he had published the Introduction to Bomberg's Rabbinic Bible, by Jacob ben Chayim, above mentioned. The Massorah, as given by ben Chayim, is now printed in the second volume; but it extends only from p. 715 to p. 830, a space less than that occupied by the single letter *Aleph* in Dr. Ginsburg's presentation of the Massorah.

Among curious particulars connected with the work, one is the necessity which occurred for cutting new type, on account of the abnormal form of some letters found in one or more MSS. Thus there is a *Zain* with an appended curl, and a *Yod* which seems to be a connecting link between the *Yod* of the square characters and the *Yod* of the Old Hebrew and Phœnician. Then, as to the counting of the letters, which, as is well known, was one of the tasks of the Massorettes, Dr. Ginsburg has in his possession a MS. of the Pentateuch with the text in one column and a column for each of the letters parallel with it. In these columns is registered the number of each of the letters occurring in every line. A specimen page will be given in Dr. Ginsburg's supplementary volume.

Of the ten folio volumes in MS. mentioned above, three contain a Concordance of the Hebrew particles. It is satisfactory to learn that there is some probability of this Concordance being published. The student is compelled at present to have recourse to the work of Noldius, which has become somewhat scarce; and it is, moreover, in some respects imperfect.

The cost of producing the work has necessarily been very large; but it is not agreeable to hear that, notwithstanding the two grants made by the English Government, amounting together to £700, and the subscriptions and donations, the total expense to the distinguished compiler is likely to amount to several thousand pounds. THOMAS TYLER.

A NEW CO-OPERATIVE LATIN DICTIONARY.

Archiv für lateinische Lexikographie und Grammatik. Hrg. von Eduard Wölfflin. Heft 1. (Leipzig: Teubner.)

THE above-named book is the first instalment of a work which promises to have the weightiest consequences for the historical study of Latin and of the evolution of the Romance languages from Latin. The editor, Prof. Wölfflin, who has succeeded the lamented Halm at Munich, takes up in a modified form a project for a complete "Thesaurus Linguae Latinae" which made a brilliant start in 1858 under the auspices of Ritschl, Georges, Halm, and other eminent scholars, but came to utter failure. After discussing its lessons, the editor explains his own plan, which is more modest and tentative. While he looks forward to the full Thesaurus in

the not very distant future, he at present only proposes to stimulate efforts preparatory to it. He has mapped out the whole lexicographical material of Latin into 250 portions, each of which is to be assigned to some one contributor. It may be here noted, as a hint to English scholars who have a little leisure and who love learning, that Prof. Wölfflin desires to enlist fifty more collaborateurs to fill the gaps in his regiment. Each contributor receives a free copy of the *Archiv*. Our younger graduates could find no worthier employment for their unoccupied hours, while the veterans would do well to open up their accumulated stores. We have among us one leader of learning who has gathered during a lifetime treasures of surpassing richness in this field, and who could make to the work now contemplated a contribution greater than can be looked for from any other European scholar, now that Georges and Paucker have passed away. The method of procedure is clearly explained by the editor. Every six months a definite number of Latin linguistic problems will be issued to the contributors, who will return to the editor all the information bearing on them which can be derived from the portions of the material they have severally undertaken to examine. The answers of the contributors will all be written on cards of uniform size. As much of them as the editor thinks expedient will be published in the *Archiv*, but everything sent in will be carefully preserved, and will be available for use at any time. Besides this, there will be printed in the *Archiv* all sorts of aids to the study of Latin grammar and lexicography, and also reviews of other works in the same department. One admirable proposal is to print from time to time an alphabetical register of words treated in scattered *programs* and in the pages of periodicals.

The present number of the *Archiv* contains some very valuable contributions. The editor's Preface, though necessarily technical and mainly devoted to organisation, is instructive also, as might be expected from his name. We may observe, in passing, that he pronounces a justly severe sentence of condemnation on the recently completed edition of Forcellini. He also gives us an Appendix to his well-known work on the degrees of comparison in Latin. Bücheler has a keen and scholarly paper of miscellanies, and there are important articles by Löwe, Studemund, and others. Gröber discusses the question, "What is Latin?" which is as hard to answer as Sir Robert Peel's famous query, "What is a pound?" He comes to the sensible conclusion that the problem cannot be solved by fixing a date, on one side of which "Latin" would wholly lie, but rather by a careful classification of material. We note, not without a passing twinge, that Dr. K. Krumbacher, of Munich, gives a description of an important collection of glosses preserved in a MS. at the British Museum which does not seem to have been subjected to careful examination by any of our own countrymen.

This new scheme is perhaps the greatest specimen ever exhibited of co-operation in the field of scholarship. If we cannot co-operate ourselves, we may at least assist those who do by helping to maintain the journal in which the results of their labours will be given to the world. It is to be hoped that the *Archiv*, which only costs twelve shillings a year, will find many purchasers in England. With combined efforts such as Prof. Wölfflin proposes, we may see achieved in ten years work which the scattered endeavours of a century would hardly suffice to produce. The editor truly says that, for want of a fitting storehouse such as he designs to provide, much valuable material has been dissipated and lost. He also justly insists that precious indirect results may be expected to

flow from his scheme. The studies of history, Latin literature, and Latin textual criticism will all certainly gain by the systematic enquiry pursued by his band of 250 workers. The study of language will be prodigiously advanced if the present "flying bridge" which spans the gulf between Latin and the Romance languages be replaced by a solid and permanent structure.

J. S. REID.

OBITUARY.

MR. CHARLES WATKINS MERRIFIELD, who died at Hove on January 1, aged fifty-six, was for many years on the staff of the Education Department, the post which he last held being that of one of its senior examiners. His family came from Tavistock, but he was born in London, October 20, 1827. For the South Kensington Museum he superintended the publication of a Catalogue of the collection of models of ruled surfaces which was constructed by M. Fabre de Lagrange. A handbook by Mr. Merrifield on technical arithmetic and mensuration appeared in Mr. T. M. Goodeve's "Text Books of Science," and a key to it was afterwards published by the Rev. J. Hunter, a gentleman who has compiled keys for a considerable number of arithmetical works. Mr. Merrifield was an accomplished mathematician, and contributed many papers on his favourite pursuit to the *Assurance Magazine*. A volume of *Miscellaneous Memoirs on Pure Mathematics*, which he had communicated to that journal, was printed for private circulation in 1861. He married Miss Elizabeth Ellen Nicholls, daughter of Mr. John Nicholls, of St. Columb, Cornwall. She predeceased him March 23, 1869.

CORRESPONDENCE.

DIALECTS OF SOUTH CHINA.

Brackley: Jan. 4, 1884.

Now that the Franco-Chinese question is occupying so much public attention there will doubtless be many cadets, missionary students, and philologists turning their thoughts towards the East, and in some instances they will be anxious to know what are the languages chiefly spoken, and where reliable text-books may be obtained. I am glad to be able, at this emergency, to call the attention of such enquirers to a new work, by Mr. Dyer Ball, which has just been published in Hong Kong under the title of *Cantonese made Easy*. The dialect of Canton is the most important of South China; and as it contains fewer provincialisms than almost any other Chinese dialect, and employs the classical characters entirely in writing, the knowledge of this sub-language, so to speak, is indispensable to anyone who intends taking a position in the East. Mr. Dyer Ball has rendered good service in his timely publication. Born in China, of European parentage, favoured with exceptional advantages for the acquisition of the dialects of China, having a natural gift for this particular work, and being employed in her Majesty's Civil Service as interpreter to the Supreme Court, he has had every opportunity to gain an accurate knowledge of Cantonese. As this is not the place for writing a review, I will content myself with stating that copies of the book may be obtained of Mr. G. Roberts, Upper Norwood, who will forward it to any part of Europe, post-free, for 10s.; interleaved copies are also kept at 12s. 6d.; and *Easy Lessons in the Hakka Dialect*, 6s. The difficult questions relating to tones, classifiers, finals, &c., are treated with a masterly hand.

HILDERIC FRIEND.

LATIN ETYMOLOGIES.

Queen Anne's Mansions, S.W.: Jan. 6, 1884.

In Latin, as every philologist knows, *l* has

often come from *d*. Thus: *lacruma*, from Old-Latin *dacruma* ("nemo me dacrumis decoret"); *larva*, from **dar(c)va*, cognate with *δέρκομαι*; *levir* = Sanskrit *devara*, Greek *δαφίρ*; *lingua*, from Old-Latin *dingua*. So in *inlaut*: *mulier*, from **mudies*, "one who gives suck" (cf. *μύδω*, from *μύδω*, the Homeric *ἐκ-μύδω*); *Fick*, *Bezenberger's Beitr.*, i. 63; the Irish *muimne*, "foster-mother," from **mudmiā*; *oleo*, from **odeo* (cf. *odor* and *ὄσω*); *solum*, from **sodum*, *oðas*; *Ulysses*, from **Olysses*; &c.

To these examples may be added three words of which the cognates have not, so far as I know, hitherto been pointed out: they are *lautia*, *laurus*, *larix*.

1. *Lautia*, a banquet given to ambassadors, comes from *dautia*, which actually occurs in Festus, s.v. *dacrimas*: "dautia, quae lautia dicimus, et dantur legatis hospitii gratia." It is derived from the root *du* ("to give"), like the Old-Latin *dunt*, the Umbrian *pur-dovitu*, the Lith. *dovanā* ("gift"), the Church Slavonic *davati* ("to give"), and the Irish *dúas*, a gift or reward.

2. *Laurus*, from **daurus*, and this from **dardus*, as *taurus* from **tarvus* = Gaulish *tarvos*. With **dardus* the Lith. *dervā*, "pinewood," and the Welsh *derw-en*, "oak," are identical.

3. *Larix*, from **daria*, identical with *dariā*, the Old-Celtic form inferrible from the Irish fem. c-stem *dair*, "oak," gen. *darach*. The Greek *λάριξ*, which does not appear to be older than Dioscorides (perhaps a hundred years after Christ), must be a loan from the Latin. With *larix* and *laurus*, *δῆρος*, *dru*, *triu*, and other words cited by Curtius, *G. E.*, No. 275, are, of course, connected.

WHITLEY STOKES.

"FEFT" AND "CAMP."

Cambridge: Jan. 5, 1884.

The word *feft* has been duly noted in my edition of Ray's Glossary (E. D. S.), p. xvii., and there is a note on it (by Ray) in the same, p. 6. Ray says: "We in Essex use *fefting* for putting, thrusting, or obtruding a thing upon one;" and he also says *feft* is "to persuade, or endeavour to persuade." It is obvious that *feft* is a mere corruption of *feffed*, and is only used as an infinitive mood (if it ever really was so, for our old writers mix up participial and infinitival forms) by a mistake. There is no difficulty at all. *Feft* is for *feffed*, and *feff* is another spelling of *fief*, a verb formed from *fief* (sb.), a well-known feudal term. It occurs in "Piers Plowman;" I need not stay to explain it more fully. As for *camp*, I explain that, too, in the same work, p. xvii. Properly, *kemp* (verb) was formed by vowel-change from *camp* (sb.), just as A.-S. *cemban* (to comb, whence *unkempt*) is from A.-S. *camb* (a comb); but the verb and sb. were confused. The word is merely from the Lat. *campus*, whence also E. *champion*, the surname *Kemp*, &c.

WALTER W. SKEAT.

THE ETYMOLOGY OF "AMBROSIA."

Trieste: Jan. 3, 1884.

Referring to the ACADEMY of December 22, 1883, wherein is discussed the origin of *ἀμβροσία*, vulg. made a poetism for *ἀμφορος*, I would suggest the root to be the old Semitic *ambr* (*ambar*, pron. *ambar*), the mysterious ambergris, whose provenance has been discovered only during the last few years. "Orientals," from Syria to China, still hold it the most precious of perfumes, and prize it highly as an aphrodisiac.

Allow me also to note, anent the "origin of the Aryans" (ACADEMY, December 8), that long before Profs. Penka, Schrader, and Poesche (1878) wrote, one Latham made Lithuanian the fountain-head of Sanskrit. As he was only an

Englishman, he is naturally forgotten in favour of those model claimants, our cousins German.

RICHARD F. BURTON.

[Prof. Sayce had already written (l.c.)—"This theory, indeed, first propounded by Dr. Latham."—ED. ACADEMY.]

THE ORIGIN OF THE ARYANS.

St. Maur, Ventnor: Jan. 5, 1884.

The late Lord Lytton may claim to be a propounder of the view that Europe, not Asia, was the original home of the Aryan race earlier than Poesche or Prof. Penka. In *Zanoni* is the following passage:—

"The pure Greeks, the Hellenes, whose origin has bewildered your dreaming scholars, were of the same great family as the Norman tribe, born to be lords of the universe, and in no land on earth to become the hewers of wood. Even the dim traditions of the learned, which bring the sons of Hellas from the vast and undetermined territory of Northern Thrace to be the victors of the pastoral Pelasgi, and the founders of the line of demi-gods; which assign to a population bronzed beneath the suns of the West the blue-eyed Minerva and the yellow-haired Achilles (physical characteristics of the North); which introduce among a pastoral people warlike aristocracies and limited monarchies—the feudalism of the classic time; even these might serve to trace back the primeval settlements of the Hellenes to the same regions whence in later times the Norman warriors broke on the dull and savage hordes of the Celt, and became the Greeks of the Christian world."

HODDER M. WESTROPP.

SCIENCE NOTES.

A SUM of £500 in prizes is offered by Mr. Francis Galton for extracts from the "family records" of competitors. They are to be sent to him before May 15, according to the conditions and under the restrictions published in his recent book, *Record of Family Faculties* (Macmillan), which contains full explanations, together with blank forms sufficient for the records of a single family.

A BEAUTIFUL autotype, representing a system of faults in slate, forms the frontispiece of the new volume of the *Geological Magazine*. The slate is from the Borrowdale series of the Lake District, and shows the well-known miniature faults, of which splendid examples are preserved in the Museum of Practical Geology. Mr. J. H. Teall accompanies the plate by a paper in which he discusses the origin of "troughed faults," and is led to accept the explanation of such faults which was given by Mr. Topley some years ago in his memoir on the geology of the Weald.

PHILOLOGY NOTES.

THE Clarendon Press has in preparation for the "Anecdota" Series, an edition, with translation, notes, and glossary, by Dr. Kuno Meyer, of Hamburg, of the *Cath Finntrága* or *Battle of Ventry Harbour*, from the vellum MS. (probably of the fifteenth century) in the Bodleian Library. The *Cath Finntrága*, and the *Agallam ná Senbrach* or *Dialogue of the Old Men*, which is contained in the same MS., and an edition of which is in course of preparation by Prof. Eduard Müller, are the oldest of the so-called Fenian or Ossianic tales, and have never yet been printed in any form.

THE library of Dr. A. C. Burnell, who died just fifteen months ago, is to be sold by Messrs. Sotheby on Monday next and the three following days. We believe that Dr. Burnell left express instructions in his will that his books should be sold; but it is to be regretted for many reasons that this unique storehouse of Oriental philology should be dispersed. Not

was Dr. Burnell a philologist only. He possessed the enthusiasm of a bibliographer for rare books and choice bindings; and his means allowed him to gratify his tastes. For example, he had gathered together more than 130 volumes of various editions of the works of Pietro Bembo. His collection of early Portuguese and Dutch travels was also peculiarly rich—e.g., five editions of Linschoten. If the list of MSS. be thought disappointing, it must be recollected that the most valuable have already been acquired for the library of the Royal Asiatic Society. Many of the books unfortunately bear the tell-tale stains of Indian sojourn; but, on the other hand, many of them are enriched by copious annotations in Burnell's minute handwriting. It is due to Burnell's memory to add that the Catalogue is scarcely worthy of the collection. Not a few of the lots are most ignorantly assorted. To take one page only. The purchaser of Metz's *Vocabulary of the Todas* will have to buy also Piedmontese and Provençal Grammars; and the purchaser of Callaway's *Religious System of the Amazulu* will have to buy a Natural History of Oranese.

PADRE F. FITA has collected, under the title *Epigrafia Romana* (Madrid: Fortanet), some of the articles he has lately published in various Spanish periodicals. Those on "Latin Inscriptions" are to correct or supplement Hübner's *Corpus*; but perhaps more curious are those on Hebrew paleography, and on Basque toponymy of the eleventh and twelfth centuries.

IN *Die Abhandlungen der Ichwân es-Safâ, in Auswahl* (Leipzig: Hinrichs), Prof. Dieterici at last gives us part of the text of the tracts of the Brotherhood of Purity, from which he has, from time to time, published translations during the last twenty years. These fifty treatises profess to form a species of encyclopædia of Arabian philosophy, as the term was understood in the tenth century of the Christian era. Undoubtedly they are the most interesting expression of Mohammedan thought that we possess before the time of Avicenna and Averroës. So far they are only known by Prof. Dieterici's translation, of which the only English summary is in Mr. Lane-Poole's *Studies in a Mosque*, though one special tractate, the "Fable of Man and the Beasts," has found translators in several languages. It is certainly satisfactory to be able to refer to the Arabic original of Prof. Dieterici's version, now published from a Paris codex; but we should have been better pleased if the text had been printed in *extenso*, and strictly in the order selected by the authors. The work is too important to suffer abbreviation or re-arrangement, and Prof. Dieterici attempts both. However, we must be thankful for what he has given us, though we want more, and we must congratulate him on the approaching termination of his long and valued work on this little explored subject. Another part of the text, and a dictionary of Arabic philosophical terms, which may shortly be expected, will complete this important contribution to the history of thought, which will be highly prized by all who care to follow the curious fortunes of Greek philosophy in the East and to gauge the practical influence of so-called Arabian philosophy upon the development of European thought.

THE second part of the *Journal* of the Historical and Ethnological Society of Greece contains contributions which will be interesting to a great variety of readers. Numismatologists will find in it an account of the medals struck in the Ionian Islands during the eventful period between 1797 and 1814, with illustrations, by M. Lambros. For the theologian there is a new text of the Epistle of St. Polycarp to the Philippians, taken from a MS. which has lately been discovered in a monastery in the island of Andros, containing ex-

tensive additions in that part of the Epistle where there is a *lacuna* in the texts hitherto known. Of this new portion, which is four times as long as all the rest, we are bound to say that it does not at all correspond to the Latin version, and that its elaborate allegorising from the Old Testament is singularly unlike the simplicity of the earlier part of the letter. The grammarian is provided with a careful sketch of the historical development of the periphrastic tenses in Modern Greek, by M. Khatzidakis. For the anthropologist there are measurements of human heads from numerous provinces of Greece. Finally, the mythologist and collector of popular tales and ballads will find here songs from Triphylia, legends of giants from Crete, traditions from various districts, and a continuation of the Athenian stories which were commenced in the former number. In one of these last, entitled "The Sleeping Prince," the story of "The Sleeping Beauty" appears in an inverted form, the prince and all his surroundings being overpowered by a magic sleep, while the princess comes and wakes him. This version, we should suppose, is specially suited for Leap Year.

THE *Philologische Wochenschrift* appears for the future under the title of *Berliner philologische Wochenschrift*. The form of the paper has been slightly altered, and several improvements introduced.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 24.

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Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

"THE PRINCES IN THE TOWER," by J. E. MILLAIS, R.A. A Line Engraving of this subject, by LUMB STOCKS, R.A., forms the Frontispiece to the "ART JOURNAL" for JANUARY (2s. 6d.).

J. E. MILLAIS, R.A.—The Painting by MILLAIS, "THE PRINCES IN THE TOWER," engraved in Line by LUMB STOCKS, R.A. Is one of the three separately printed plates in the JANUARY Number of the "ART JOURNAL" (2s. 6d.).

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Geopraphs), handcoloured framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

MASPERO'S HANDBOOK TO THE BOOLAK MUSEUM.

THE publication of an authoritative handbook to any great collection is an event of more importance than may possibly be suspected by that general public for whose use and instruction it is prepared. It registers the high-water mark of that particular branch of knowledge at the date of issue; and it probably epitomises in a popular form the labours of a learned life. Such, for instance, is M. Heuzey's excellent Catalogue of the terra-cotta statuettes at the Louvre, recently published. Such, undoubtedly, in a wider and more important sense, is Prof. Maspero's *Guide du Visiteur au Musée de Boulaq*, which may be expected in the course of the third week of the present month. Even if he were not curator of the collection, Prof. Maspero is, of all men, the one whose special studies and achievements would have pointed him out as best qualified for the performance of this task. The pen which has thrown such a flood of light upon the literature and art of the Egyptian tomb is evidently the pen which should describe and classify the *stelae* and Ka-statues of Boalak. Again, who so fit to catalogue the mummies of Rameses and his peers as the historian of the youth of Sesostri and the discoverer of the secret of Dayr-el-Baharee?

Prof. Maspero, as I mentioned in a former note, has treated the treasures of Boalak from

his own standpoint, and given frank expression to his own opinions. He frequently differs from Mariette. In the *mastaba*-tombs of the Meydoom necropolis he recognises a style of architecture more akin to the school of the XIIth Dynasty than to the IIIrd; and he is inclined not only to attribute the Meydoom pyramid to one of the Usertesens, but also to assign to that period the famous sitting statues of Rahotep and Nefer-t. He is by no means confident as to the origin of the so-called "Hyksos-monuments," one of which—a human-headed sphinx—has hitherto been confidently attributed to Apepi, the last of the Hyksos usurpers. This sphinx bears the cartouches of three kings of widely separate epochs, the earliest being that of Apepi; but upon the breast (which was the place of honour) under the latest of these ovals Prof. Maspero has detected traces of a yet earlier name. This would be the name of the king for whom the monument was sculptured, and he asks whether that king was indeed a Hyksos or a king of some earlier native line. The funerary cones of stamped and baked clay which have long puzzled archaeologists, and which are found buried in the sand in front of the more ancient sepulchres of the Theban necropolis, were supposed by Mariette to have been employed as boundary marks indicating the extent of ground belonging to each grave. Prof. Maspero conceives them to be imitation bread-offerings, and in the powdery white deposit with which these objects are invariably coated he recognises that mixture of fine white flour and salt which was presented in sacrifices to the deities as well as to the dead. "Just as at Memphis," he writes:—

"under the Ancient Empire, geese and loaves carved in stone were destined to provide the dead with geese and loaves which should endure for ever, so at Thebes they provided the deceased with bread more durable than real bread. Thus, the image of an object offered in this world procured for the soul the reality of that object in the next world. If we do not find cones at Memphis, it is for the reason why we do not find stone geese at Thebes. Each city followed its own customs, and we need not look to find those customs prevailing elsewhere."

The well-known *shabti*, or funerary statuettes, of Thebes, of which the blue porcelain variety is so abundant, are pronounced by Prof. Maspero to be degenerate Ka-statues, identical as to their original conception with the limestone statues of the Ancient Empire. The oldest Theban *shabti*, which form the connecting link with the Memphite Ka-statues, represent living persons clad in ordinary garb. The later *shabti* reflect a new religious idea, and represent agricultural labourers whose office it was to sow and reap for the deceased in the under-world. Last of all, the identification of these images with the mummied corpse is so complete that they become mere miniature mummies in clay.

Of Prof. Maspero's interesting remarks on ancient Egyptian glass, and especially on that beautiful parti-coloured and striated variety which is chiefly met with in small vases shaped like *amphorae*, I can here only note that he unhesitatingly rejects the theory which attributes objects of this class to Phœnician and Cypriote workshops. So far from allowing that it was an importation, he is "tempted to believe that much of the so-called Phœnician and Cypriote glass was made in Egypt, and thence exported to foreign countries as a current article of commerce." On funeral amulets, on canopic vases, on scarabs, on the moulds for castings, on statuettes of the gods, on special works of sculpture in the Museum, and, in fact, on almost every subject of which he has to treat, Prof. Maspero has some original and luminous opinion to offer.

To the funeral *stelae* of the Ancient Empire he devotes several pages. He shows how the earliest examples were miniature representations of sepulchral *façades*; how these *façades* by-and-by lost their architectural character and became conventional representations of complete tombs; lastly, how these representations of tombs were regarded as epitomes of tombs; and how the scenes engraved upon them were, from the point of view of religious magic, as real in a mystical and occult sense as the sepulchral wall-paintings which Prof. Maspero has so ably interpreted in some of his former writings. All this is quite new, extremely curious, and, I may add, absolutely convincing. The history of the royal mummies and how they were found is of course told again, the mummies and their belongings being described much more fully than in Prof. Maspero's official Report of two years ago. Next, however, in archaeological interest to the dissertation on the *stelae* comes Prof. Maspero's description of the tomb and sarcophagus of one Horhotepou (Horhotep), discovered at Thebes in April 1883. This remarkable relic of the Xlth Dynasty has been transported to Boolak, and re-erected in the new Salle funéraire. The walls are lined with paintings representing offerings of various kinds—stores of arms, toilette objects, eatables, drinkables, vases, mirrors, jewels, and the like. The sarcophagus is painted in the same manner, and is, as it were, a *résumé* of the tomb. Of hieroglyphic texts there are but few, and these are chiefly extracts from the "Book of the Dead" and the "Funereal Ritual." I hope to be able to return to the subject of this most interesting tomb in a future note.

AMELIA B. EDWARDS.

THE DUTCH AND FLEMISH PICTURES AT BURLINGTON HOUSE.

It would be difficult—nay, impossible—to describe in words this rich display of works by eminent artists now brought together on the walls of Burlington House. Nor dare we say that, if we attempted to do so, we should have a chance of being of use to our readers, who know themselves how to enjoy the beautiful. On the other hand, it would be an easy, but, under the circumstances of a public show like this, not altogether a worthy, task to indulge in criticisms about those more or less indifferent works which have professedly been "catalogued under the names given to them by the contributors."

Apart from the enjoyment which the visitor is sure to find in visiting the exhibition, he will experience not a few surprises when examining those pictures which have a just claim to be considered as standard works of their authors. In bringing such pictures before the public, the Royal Academy renders the greatest service to the study of the history of painting; and we may say with confidence that these yearly recurring exhibitions are the more welcome to English and not less to foreign art students because in no other country is there an equally large field for research.

The most prominent feature among the Dutch and Flemish pictures exhibited in Room II. is the landscapes. There are two by Rubens which must be placed foremost among all those which he executed entirely himself. No. 74, called the "Farm at Laeken," from Buckingham Palace, is widely known as one of the gems of the royal collection. The bright and brilliant colouring and the distinctness in the modelling indicate the middle period of the artist's career, to which the two famous landscapes in the Pitti Palace also belong. Very different in every respect is the wooded landscape in dark glowing colours, with spiritedly sketched

figures in the foreground, "Atalanta and Meleager pursuing the Calydonian Boar" (70)—lent by W. B. Beaumont, Esq., probably one of Rubens' last works. If anywhere, it is here that Rubens approaches the manner of Rembrandt. Broad lights, chiefly of a deep-toned, reddish-brown hue, play upon the dark masses of a dense forest. In looking closely at the painting, there seems to be no outline or precision in drawing. Yet, at a proper distance, the different objects are of the greatest possible reality. By Jacob van Ruysdael there are not less than five genuine landscapes. The most imposing one (191), representing a storm at sea (lent by Lord Lansdowne), well displays the qualities of grandeur and melancholy by its juxtaposition with Murillo's full-length portrait of "Don Justino Francesco Neve, Canon of Seville"—a painting that appeals to similar feelings. "The Waterfall" (134)—lent by S. Herman de Zoete, Esq., is a subject, and composition as well, which the artist was fond of repeating, introducing therein but slight variations. The landscape represents a strip of wooded scenery, with a few cottages and a road in front, on which a bright cold light falls. No. 146 (lent by the Earl of Normanton) is one of those scarce pictures in which the artist's second manner is mixed with characteristics of his early style. From Lord Lansdowne's collection comes a very remarkable view of a Dutch town and harbour, said to be Amsterdam (145). The treatment of the subject has nothing in common with Ruysdael's often repeated views of the town of Harlem. It is, in fact, a unique work in its way, proving incontestably that Ruysdael was not one of those Dutchmen who disappoint whenever they trespass the limits of the subjects in which they were wont to excel. Among the Ruysdaels we have still to mention the large canvas (89), lent by Lord Mount-Temple, representing a wooded landscape. The tone and harmony of colours displayed herein are not, we believe, those peculiar to Ruysdael. This is evidently a work of that less-known, but excellent, landscape painter of Harlem, Jan van der Meer or Vermeer. The signature of the artist may have been purposely effaced. The only picture by Hobbema (97)—lent by Augustus W. Saville, Esq., a wooded landscape, might also be easily mistaken for a Ruysdael, with whose style it has much in common. It is not signed, but there can be no doubt about its authenticity. Two very similar pictures of his are at Edinburgh, in the National Gallery of Scotland. One of them is noteworthy from its signature and date, M.L.Hobbema (the three capitals combined) 1659, possibly the earliest known date on a picture of his; the other, hung close by, is officially stated to be by Ruysdael. "The Skating Scene," by Aart van der Neer, (96)—lent by Lord Egerton of Tatton, is also an early work, remarkable for its broadness of execution.

Among the sea-pieces there are works by William van de Velde, Backhuysen, and Jan van de Capelle, but only those by the last named are historically of importance. By William van de Velde, there are not less than eight pictures, all genuine and good specimens of his style, but none of them happens to throw a new light on the development of his manner. The same may be said of the two fine pictures by Backhuysen; but it is different with Jan van de Capelle, an artist about whom very little is known, and whose works are rare. The National Gallery is perhaps the only collection in Europe which possesses as many as five works by him. The present exhibition brings before us three of his pictures from private collections. Of these, the "River Scene" (114)—lent by the Earl of Normanton) is the only one signed and dated, "J. v. Capelle 1656." No. 101, a sea-piece, is very piquant in its contrasts of cool tones of colour with the

deep warm light on the large sail of the boat in the foreground. The extensive view of the harbour and town of Amsterdam (73)—lent by the Hon. W. F. B. Massey Mainwaring), is certainly the artist's masterpiece, and at the same time, in its prominent position on the walls, one of the most attractive Dutch pictures in this exhibition. The observation we have made about the numerous works by William van de Velde may also apply to the seven or eight genuine works of Albert Cuyp, the fine "River Scene" (109)—lent by S. Herman de Zoete, Esq.) ascribed to this master being more probably by one of the little-known followers of William van de Velde. The most striking among the genuine Cuyps is the large landscape in evening light (93)—lent by Lord Scarsdale. Among the others we notice No. 104 (lent by the Earl of Normanton) only because of its subject, although in its execution the work does not rank high. The scenery is a sea-shore with steep rocks and high trees in the foreground, illuminated by the dim light of a full moon, the sky being bright. We need not add that the effect is the very reverse of the well-known moonlight sceneries in which Aart van der Neer excelled; compare, for instance, No. 133 (lent by S. H. de Zoete, Esq.).

Among the Dutch figure-pictures there is none which can rival that masterpiece of Terburg's (122) called "The Letter," which comes from Buckingham Palace. Perhaps it has no equal among the numerous works of this master, who, in striking contrast to his fellow-artists, never fails in bestowing on his figures the characteristics of high culture and refined manners. The picture by his pupil Metsu, "Pleasures of Taste" (111), from the same collection, when compared with the former, will discredit the belief, traditionally held by art historians, that Metsu was a pupil of Gerhard Dow, with whose style he has nothing in common. Nothing, in fact, can come nearer to Terburg than the above-named picture by Metsu. The only genuine Rembrandt—so far as we can judge—among three ascribed to the master is the three-quarter length figure of a lady, painted in 1642 (106)—lent by Lord Lansdowne. Of Rembrandt's scholars, we have this time only one, Gerbrandt van den Eeckhout, whose interesting composition "Christ in the Temple" (65)—lent by S. H. de Zoete, Esq.) is full of reminiscences of his master. By Frank Hals there are two excellent portraits, both coming from the collection of Earl Howe. One of them (90) is a half-length figure of a young man playing a guitar, signed F. H.; the other, an oval (98), is the bust of a gentleman wearing a large hat. We find neither of them mentioned in Dr. Bode's excellent and comprehensive treatise on the master, now embodied in his *Holländische Studien*, a work full of learning, in which special attention is paid to the private collections of England.

Among the portraits by Flemish masters we notice one by Rubens (91)—lent by the Hon. W. F. B. Massey Mainwaring, said to represent the Burgomaster van der Gutch. It is inscribed "Anno 1629, ætatis suae 30." The charming picture of the two babies in a richly decorated cradle (100)—lent by Major C. Jones) was, we believe, formerly also ascribed to Rubens. It is by Cornelis de Vos, whose name it now bears in the Catalogue. The half-length figure of a merchant (238)—lent by Lord Lansdowne) is erroneously ascribed to Holbein. It bears throughout the stamp of contemporary Flemish art. The inscriptions point to the same origin. The tone and harmony of the colour, the rendering of the human forms, especially of the hands, are those we meet always in the genuine pictures by Jan van Mabuse. In fact, it would be difficult to find a more beautiful portrait by this master. J. PAUL RICHTER.

CORRESPONDENCE.

THE TEUTONIC KINSHIP OF THRAKIANS AND TROJANS.

London: Jan. 7, 1884.

Considering that some first-rate scholars, Hellenists and historians, have expressed their conviction of the Germanic kinship of the Thracians, the reviewer of Dr. Schliemann's *Troja* in the ACADEMY would, perhaps, have done better to mitigate the vigour of his own opinion with a little scientific courtesy. "Fanciful and exploded theories" is simply calling names; but inconvenient facts cannot be got rid of in this off-hand manner.

It is a fact that, according to Herodotos, there was once a vast Thracian race—"the largest of any nations, except the Indians"—dwelling in Eastern Europe and Asia Minor. That race happened to be blue-eyed, red-haired; most martial; highly musical; given to Bacchic habits, but also to profound philosophical speculation; and producing, especially in one of its branches, a great many learned men. Its misfortune was, according to Herodotos, that its different tribes were not able to unite for common action—a remark made again in later times, in the form of a devout wish, by the Roman historian who described our German forefathers.

It is a further fact that in the Thracian nation there was a mass of personal and place names—dagger- and spear-names, *Sig-* (Victory-), *As* (God-), *Teut-* (Folk-), *Od-*, *Ter-*, *Ida-*, *Attal-*, and other names of a strangely Teutonic sound, such as we find on German soil and among the warriors living there. Curiously enough, there were Getic (also Gaudic) tribes, whom Herodotos calls "the noblest of the Thracians," which seem to remind us of the Geats, Gauts, or Goths—a German race, held to be of an especially noble origin and character. More wonderful still, at the time when the "Getic" name began to change into the "Gotic" one, clear classical testimony is given as to their identity. To complete the coincidence, the same race which Herodotos places, as Getes, near the outlet of the Danube and the Black Sea, turns up, as Goths, in the fourth century, in the same quarter.

Anyone going carefully over the Greek and Latin writers for about 1,400 years—from Kallinos to Cassiodorus (who served under Odoaker and Theodorich) and Prokopios, not to mention the Goth Jornandes—cannot but be struck by these remarkable facts and testimonies. When, on ground anciently inhabited by Thracian tribes, we even find an "Aspurg" and a "Teutoburg," we experience some difficulty in resisting an apparently obvious conclusion. That "greatest of all nations" cannot, after all, have simply vanished away. Historically speaking, we know that no room is left in that quarter for any nation known to us except the one (and here we come upon another, perhaps inconvenient, coincidence) which broke forth like a torrent in the Great Migrations, traversing all Europe, and even pushing forward into Africa.

The Trojans having undoubtedly been of the Thracian stock, I have drawn the natural conclusion that, taking the Thracians to have been the Teutons of the East, the Trojans were their kith and kin. In doing so I have indicated a few points hitherto not brought forward in support of the Germanic kinship of the Thracians themselves. There are, however, several arguments in reserve. Here I will only remark that those who have compared the (unfortunately very small) remains of Thracian speech with Lithuanian and Slav, as well as with Teutonic idioms, have missed in several cases the most remarkable parallels deducible from the Norse, the Anglo-Saxon, and the German languages and dialects. This subject will by-and-by find its fuller treatment.

I am afraid Mr. Arthur Evans may yet have to study several things before he can push aside the Teutonic kinship of Trojans and Thracians by a mere wave of the hand. Even Dr. Guest, with all his Keltic and Semitic proclivities, says, in regard to the word "Brig-s" (Phryx, Frig-s, Phrygian):—

"I do not hesitate to consider it to be merely a variant form of our own word Frack or Frank. The Franks were called in Anglo-Saxon *Franc-an*, and in Icelandic *Frakkar*. The letter-change which connects *Frakk-ar* with *Frank-un* is well-known in the Teutonic dialects. In the Icelandic, *Frack-r* is a Frank, and *Frack-i* a brave fellow. This last word is known to our northern dialect:—'Ther was never a *freake* our foot wold fle' (*Chevy Chase*); as also the adjective *frack*, quick, hasty."

So far Dr. Guest. But few, I imagine, will follow him in his attempt to draw "Frank" into a Keltic channel.

This is too large a subject to be dealt with in a letter. I will therefore conclude with a remark on what Mr. Evans says about a discovery of Dr. Schliemann on the European side opposite the Troad. "On the whole," he writes, "it is not probable that the more developed forms of the Trojan site will be found to have any very direct connexion with the remains of the more barbarous members of the race inhabiting European soil." To this a reply might be made by a reference to a passage in Strabo, in which it is stated that all the chief seats of the Muses in Europe had of old been Thracian places and mountains, and had been dedicated by the Thracians to the god-desses; and that music (which in ancient times implies poetry) was in the hands of the Thracian. Not so very barbarous, after all!

KARL BLIND.

NOTES ON ART AND ARCHAEOLOGY.

THE bust of Victor Hugo by M. Rodin has been placed in the Gallery of the Institute of Painters in Oil in Piccadilly. It is one of the most unflinchingly realistic of modern portraits in sculpture, but not the less characteristic of all that is noblest in the great poet. M. Rodin is one of the few modern artists who can speak the truth not only without fear of, but without reason for, shame. The robust and confident personality of his subject is charged with the fire of imagination.

IN connexion with the establishment at Cardiff of the Royal Cambrian Academy—which, it is hoped, will do for Wales what the Royal Hibernian Academy does for Ireland and the Royal Scottish Academy for Scotland—there is to be held at Cardiff, early in the spring, an unusually important loan exhibition of works of art. A very influential committee has been formed, and the capital of Wales would seem as much alive as the towns of the North Midlands—Nottingham, Leicester, &c.—to the necessity of art culture. Oil paintings, drawings in water-colour, engravings, etchings, rare books and bindings of choice will be included in the forthcoming exhibition.

THE exhibition of art of the eighteenth century now open in the gallery of M. Georges Petit is a great success. All the objects have been very carefully selected—nothing but of the first order has been allowed to pass the scrutiny of the judges. The portraits include "Madame de Pompadour," by Boucher; "Madame du Barry," by Drouais; and a bust of "Sophie Arnould," by Houdon.

THE posthumous exhibition of the works of the French painter Sellier is now open at the Ecole des Beaux-Arts. The Catalogue is pre-faced by a study of the artist by M. Jules Claretie.

A ROMAN mosaic of almost unique import-

ance and perfection of preservation has, they say, been discovered at Nîmes. It represents a Roman Emperor, throned, with a nude female figure at his side. In front are two men leading a lion and a boar, and, behind, a warrior. Some slaves, excited, complete the composition.

THE issue is announced of one of the volumes so rarely published in connexion with the *Gazette des Beaux-Arts*. The subject is "Raphael et la Farnesine." The text, part only of which has appeared in the *Gazette*, is by M. Ch. Bigot; and it will be illustrated with fifteen engravings *hors texte*, including thirteen etchings by M. T. de Mare, of which eleven have not been published before. The price to subscribers will be 20 frs.; to others, 40 frs.

THE last rumours about the pictures recovered from the charitable foundations of Antwerp are a little conflicting. It, however, seems pretty clear that their importance has been over-estimated, and that few of them rise above mediocrity. The list of artists includes Rubens, Van Orley, Mostaert, Martin, Cornelis and Simon de Vos, Martin Pepyn, and the Spanish painter and sculptor Alonzo Cano. It is said that the exhibition will be opened soon, in the chapel of the Girls' Orphanage, and will contain 104 pictures.

ANOTHER of the large Hispano-Moresque amphora-shaped vases with lustre ornaments has been discovered at Orihuela (Murcia). Its size and shape are said to be the same as those of the famous Alhambra vase. It has been bought by M. Stanislas Baron.

IT is said that the terra-cottas discovered at Myrina by the French Ecole d'Athènes will soon be exhibited at the Louvre.

THE STAGE.

WE received some while ago, from Messrs. Chatto & Windus, Mr. W. Pollock's pleasant translation of one among the more famous of the writings of Diderot—the *Paradoxe sur le Comédien*. Mr. Pollock has not only translated it, he has made a few interesting annotations, and the book is published in dainty fashion, printed by Strange-ways, and on paper apparently of Van Gelder's. There is, to boot, a short Preface by a gentleman who has a name to conjure with. Mr. Henry Irving has put forth the reasons for his profound disagreement with Diderot's conclusions as to the disadvantage, or at least the inutility, of "sensitivity" to the comedian. It may be said, perhaps, that the production of the book in its present form was by no means necessary; that everybody who cares profoundly for the theatrical art is able to read it in French. And this is doubtless true; yet good service is done in bringing home to a man's very door that which either permanent busy-ness or momentary laziness has prevented him from actively seeking. The present writer is a case to the point. Twice did he set his mind on reading the *Paradoxe*; never once did he read it till yesterday, in Mr. Pollock's translation. It arrived, and when it arrived it was attended to. And among the students of the art of acting many will be in like case. We are, therefore, of no mind to grumble at the appearance of the book. On the contrary, we welcome it. How far we are inclined to agree with its main proposition, that if a man means to act it is well for him not to feel, is quite another matter. We may be inclined to agree with Mr. Irving, and with Talma whom he cites, instead of with Diderot. But we take the truth of the matter to be this, that even Diderot, a critic who greatly esteemed the presence of sensibility—not to say of gush—in the art of painting, would not altogether deny its advantage in the art of acting; and that, on the other hand, Mr. Irving himself would

hardly demand that the personal emotions of the actor shall be called upon in every scene. The critic who should say to the player, "It does not matter whether you feel these emotions, provided you can reproduce them by observing them," would not really contradict to the full the critic who should say, "You must not only observe; you must feel." For the gift of observation is too intimately connected with the gift of sentiment, and to really see a thing is to show that you can feel it.

MUSIC.

COVENT GARDEN THEATRE.

VICTOR NESSLER'S "PIPER OF HAMELIN."

ON Monday evening last the Royal English Opera Company commenced a winter season with a work which has been produced with great success in many parts of Germany. It was played by this company at Manchester in 1882, and since then has been given in other Northern towns. The composer, an Alsatian, was born in the year 1841, and produced his first Opera, "Fleurette," at Strassburg in 1864; this was followed by other works in 1868, 1869, and 1876. In 1879 the Opera now under notice appeared at Leipzig, and in 1881 yet another, entitled "Der wilde Jäger." The legend of the "Piper of Hamelin" is well known. The story has been told by Julius Wolff, and also by Robert Browning. Herr Hofmann, the German librettist, has arranged the myth in a very unsatisfactory manner. Hunold, the Piper, appears at Hamelin, and for a certain sum of money offers to rid the town of the rats which

"Fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles."

According to the old story, the money was refused to him on the ground that he was a sorcerer. For dramatic purposes, however, this was not sufficient. Love rules the operatic stage; and Hunold wins the affection of Gertrude, a fisherman's daughter, much to the annoyance of her admirer, Wulff. But there are further complications; the Town Clerk, piqued by the indifference of Regina, the pretty daughter of the Burgomaster, incites Hunold to demand of the father a kiss from his daughter's lips. Then by magic art the Piper estranges the young lady from Heribert her betrothed, and so has on his hands and heart the love of two fair maidens. Gertrude throws herself into the river, Regina fades from our view; and Hunold, angry at the treatment he has received (although it would seem that he had only himself to blame for meddling with other people's quarrels), entices away the children of the town by the magic of his pipe. They cross a stream, a "wondrous portal opens wide," the Piper enters, the children follow, and the door in the mountain side shuts fast. All the personages named, and others, flit across the stage; the spectator takes little interest in them, nor is he sensible to the miseries of the maidens. Hunold himself, the central figure of the piece, is at best a mystery. One does not know exactly what to make of him. Does he bring with him "airs from heaven or blasts from hell"?

There is no point in the story, and scarcely any dramatic interest. Has the composer any latent dramatic power? The question is not easy to answer. Every now and then, when the librettist gives him a chance, he seems as if he were going to fix our attention, but he soon lapses into what is commonplace, not to say trivial. Nessler's music is clever, spirited, and at times very pleasing. One meets with many familiar strains, and in one or two instances we must say he has borrowed very freely. We would not, however, be hard on a

young man for showing, so frankly, traces of his predecessors rather than any marked individuality. Nessler has a quick and flowing pen, and with a better *libretto* may possibly rise to higher things. There is plenty of melody in the Opera, some of it rather taking. The opening chorus, the concerted *finale* in the first act and the drinking scene in the third act (both of which were vociferously encored), and some of Hunold's music may be named as the most successful portions of the piece. Nessler has made liberal use of leading themes. For an overture we have the music of the third act connected with the exodus of the mischievous vermin. There is one particular theme, used afterwards several times in the course of the Opera, which may be called "the Rat" motive. The "shrieking and squeaking" of the rats is imitated, and there is a plentiful use of chromatics, though not of "fifty different sharps and flats" as in the poem. The employment of representative themes is one which may be commended; it is not a weak imitation of Wagner, for, as has often been pointed out, Wagner was not the inventor of the *Leit-motive* system. The Opera was conducted by Mr. Gilbert H. Betjemann, whose talent and experience stand him in good stead. The orchestra, led by Mr. J. Carrodus, is an excellent one; and, if the performance was not faultless, we must not forget that the singers, accustomed to perform in smaller houses, naturally showed signs of nervousness on the opening night, and at times some of them gave trouble to conductor and players. The chorus was very good.

Mdme. Rose Hersee took the part of the unhappy Gertrude, and by the cleverness of her acting made the most of a somewhat insipid rôle. The Regina was a Miss Catherine Devrient: it was her first appearance on any stage, and before speaking of her we will wait a more fitting time. Mr. Charles Lyall was extremely funny as Ethelerus, the Town Clerk, and Mr. Albert M'Guckin was a good Burgomaster. The most important rôle in the Opera is that of the Piper. It was undertaken by Mr. J. Sauvage; and, though there were moments of weakness, it is only right to say that much of the success of the piece was due to the ability which he displayed as singer and actor.

We forgot to mention that the English version, from the pen of Mr. H. Hersee, is well done; he is, of course, not responsible for the unsatisfactory form and contents of the *libretto*. In the English many passages are omitted, some of which add somewhat to the interest and meaning of the piece, such as the prologue in the middle of the overture, and the "Wulff" scene in the third act.

The Royal English Company gave "Maritana" on Tuesday evening; the "Piper" was repeated on Wednesday, and "Faust" and "Trovatore" were announced for the remainder of the week.

J. S. SHEDLOCK.

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